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MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

Vol. XXXIX No. 1 JANUARY 1921

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The World of Music

Vsaye and Van der Stacken seem to have "swapped horses." Van der Stucken, for years, was conductor of the Chelmati Symphony Orchestra, now under the direction of Vsaye, wille Van der Stucken has heen chosen to lead the Concerts Xsaye of Brussels, organized and conducted by the

Thomas A. Edison is offering, through the American Psychological Association, a price of Saio for the most meriturbons article dealing with research on "The Effects of instance of the Effects of the Control instance of the Effects of the Control instance of the Effects of the Control form for publication, should be sent before May 31, 1921, to W. V. Rugham, Carnegle Institute of Technology, Pitching, Ph.

Mildred Wellerson, violoncellist, the latest addition to the constellation "Child Prodigies," has had a very successful ap-pearance with the Cincinnati Symphony Or-

The National Pederation of Masic Clubs amounces its annual control for singers (male and femile). Contestants singers (male and femile). Contestants must have been trained in the United States and thirty. The prizes will be \$150 in cash to each winner, a concert four for which each will receive \$50 a performance, also, joint lail Idal (Chicago) and at the Lockport Masic Pestides.

Consulur Representatives of Fran Great Britain, Italy, Russia, Poland, News and Jugo-Slavia, in Thicago, recen-held a joint meeting for the sake of arousi the interest of the "foreign horn" in gra-opera in that city.

Grundos, the Spanish composer we perlshed on the Sussex, carried his end for tune of \$6,000 in his belt, which by way, had been carned in America. Gall the Spanish bull fighter, recently 161 \$2.16 000. America is not the only band whart is rewarded at its real value (?).

The Chiengo Opera Company vopen its New York senson at the Manhatt Opera House on January 24.

Beethoven Festivals and "anniver-saries" are the order of the day in all the centers of the Rhinelands.

Caryl Florio, famous as composer and organist, died November 21, 1920, in a sanatorium neur Asheville, N. C., where he was organist at All Souls' Episcopal Church which was built by the late George W. Vanderbilt on his Bilimore estate.

American Organis, with American organists used to accompanying the silent drama in the way American patrons have learned to appreciate, are being introduced in some of the leading Moving Picture Theaters of London.

Chirence Eddy, the famous Chiengo organist, recently gave the opening rectial on a new four-manual organ in 81. Janos Episcipal Church of that city. Forty-cight years ago, in 1872, he gave the dedicatory performance on the old two-manual organ of the same church. The San Carlo Opera Cumpany has

The Sau Carlo Opera Campiany has closed a four weeks' season at the Manhattan Opera House, New York, with remarkable success, artistically and financially. All of which only proves that in America there is a millle for grand opera at popular prices, if worthing presented.

strice "Arepara new the instance department of Hallmon's as the strict department of Hallmon's as the established in an American city. Ballmore thus adds mother star to her crown, as she erceted the first monument to Washington, thus guilding the solving "Monumental City." Frederick R. Huber has been selected to administer the new caterprise.

dosef Stransky, conductor of the New York Philharmonic Orchestra, is now a full-fledged American citizen, having recently re-ceived his "last papers."

Searcity of Orchestra Players of first rate ability threatens the success of the enterprise to establish a grand opera com-pany in San Francisco.

Christoffer Hannevig. Norwegian Christoffer Hannevig, Norwegan-American capitalist and ship owner, has of fored a new opera house on the American vig resides in New York. Work he to begin on the building six months after "fluid peace" has been declared, according to the philauthropist's stipulations.

Arthur Alkisch's twenty-fifth anni-

"Anequeric?" a McIodramatic Opera-ly Mariumsk, the beating conductor of the American Premiere, and at the same time opened the Chicago opera senson. November 15. The story is based on the revolt of the when they destroyed the castles of their overlards.

Henry Hadley, our American composer-conductor, is meeting with satisfying suc-cess as Associate-conductor of Josef Stran-sky in leading the New York Philharmonic Orchestra.

Oka Namacoff's daring experiment of automoring that she would play the outre citate in Philadelphia, in looner of the one hundred and fiftieth autiversary of the highly dependent of the composer, has preven her op-highly of the hall and credit Philadelphia's madeal elicitede.

Muritz Juffe, the 85-year-old Berlin composer, has recently revived his operas Ekkehard and Das Kätchen von Heilbroun.

Heznicek is the composer of the hour in Berlin. In November his Symphony in F uninor and his latest opera, Ritter Blaubart (Bluebeard).were performed and are the leading themes for discussion.

A Colorado State Music Teachers' Assuciation has been organized as the re-sult of a recent three days' conference of musicians of the State, under the asspices of the Musical Society of Denver.

Sir Thomas Beecham, the most liberal patron of musical enterprises in England, is said to be facing hankruptes as a result of his having "backed" grand opera at the Covent Garden Theater during the war.

Dwight J. Partellu, owner of one of the greatest and most famous collections of violins in the world, died suddenly at Wash-ington, on Friday, August 13.

The Maxicul Art Society of New York has declided a discontinue its concerts capellus sincing and its choirs, it has inspired the organization of similar societies from the control of the

Hechover Pestvaria and "anniver supersisting and the form of the Reductions of the Riberton and the Man and the grant of the Riberton and the Man and the grant of the Riberton and the Man and the Ma

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VOL. XXXIX, No. 1

Behind the Scenes

The success of many ventures is due to the silent workers behind the scenes. The inspiration for some of the greatest masterpieces of music has come from men who are themselves forgotten. The excellent Italian musical periodical Revista Musicale of Turin devotes part of a recent issue to the poetlibrettist Pietro Antonio Domenica Bonaventura Metastasio His real name was Assisi, and he was the son of a Papal soldier. He was born in Rome, January 3, 1698, and was splendidly educated. In 1730 he became the court poet of Emperor Charles VI at Vienna. The remainder of his life, until his death in 1782, was spent in Vienna. In addition to being a poet he was also a musician of accomplishments. Of his twenty-nine dramas, eight oratorios and nearly fifty cantatas, some have been set to music by other composers as many as thirty or forty times. Among the composers inspired by his work are Scarlatti, Popora, Hasse, Jommeli, Piccini, Paisielle, Paer, Mercadante, Handel, Graun, Gluck, Galuppi, Caldara, Mozart, Haydn and Spontini. Surely such a man deserves more than passing mention in musical history, even though Mozart's Clemenza di Tito is the only work from his pen which is heard with any frequency on the operatic stage of to-day. Lorenzo da Ponte, who was born near Venice in 1749 and died in New York in 1838, was another worker "behind the scenes"; he was responsible for the libretti of Mozart's Figuro, Don Giovanni and Cosi fan Tutte. Despite the fact that he was a professor at Columbia University, he lost his grip and died in destitution. Arigo Boito (1842-1920), who wrote the libretti of Verdi's Otello and Falstaff, was a masterly musician. Puccini's best-known operas are set to texts by Illica and Giocosa and represent a great advance in the dramatic adaptation of ideas to opera.

In the hear of fire arms, fire water, tobacco, tinsel, looking glasses, trinkets and junk that William Penn paid the Indians in purchase for the colony of Pennsylvania, there were one hundred jewsharps. Was he the first American musical missionary?

Arbitrary Traditions

Traditions are often the obstacles of progress. Some times they are founded upon very superficial reasons. Some times they are based upon an obvious error. The Egyptians, for instance, mummified the bodies of fish and of goats because they thought they were sacred. This belief persisted for ages, and these bodies can be seen now in the museums of many large cities. Just think how hard they must have worked to do it. In music, traditions of a prohibitive character have been the barrier which has kept back thousands. Yet music study is dependent upon discipline, and discipline is drill conducted under certain specified restrictions. Thousands of students who have attempted to mould themselves without the restrictive traditions have resulted in becoming shapeless, inartistic hulks. The greatest teacher is the one who can teach his pupil how to handle traditions without breaking any bones.

How little we know of the musical activities of other music lovers! In the north of Ireland, for instance, Flute Bands are very popular. Recently a concert was given in London by such a band consisting of twenty-five players, including piccolos and

Are We Insular?

EVERY now and then some disgruntled European credits with insularism in music. How can we be? Our racial complexion is as varied as Joseph's coat, despite the fact that our national body is still very obviously Anglo-Saxon. Where in the world is there such a mixture of peoples as one can find in America, and where does one see concert programs representing greater variety? "But," says the critic, "take up any good European art magazine and you will often find articles printed in many tongues." That is true in many cases, and Americans, as a whole, know two languages at best, but when one knows music, one knows it in all tongues, and our ears are no different from those of the musicians of other countries. Perhaps America at this day is less insular than any country in

Really worth while works are sure to find a champion. The symphonic compositions of Anton Bruckner have been very slow in securing a public. Many consider them very long, very tiresome and fearfully complicated. But only a few years ago these were the accusations against Brahms. Now, the First and the Fourth Symphonics of Brahms are in great demand. Arthur Nikisch boasts that he has played all nine of Bruckner's Symphonies last year. At the same time he tells us that he has found no new men of startling musical genius in Germany since Strauss.

Chug, Chug-ga, Chug, Chuga-ga, Chug, Chuga-ga!

EVERY age has its distinctive mark. The Paleolithic, in the dawn of civilization, shows its crude stone tools, the Neolithic-stone refined to more definite uses-the Bronze Age, the Iron Age-all are distinguished by ineradicable signs of the people and their activities. Some one has called this century the Age of the Machine. Perhaps it is, and perhaps this very intensification of motion is now having its effect upon the music

Riding in a railroad train, on a boat, or listening to any one of the hundreds of different devices for turning coal and oil into units of energy, we repeatedly hear this rhythm, chug, chug-ga, chug, chug-ga, chug, chug-ga, and so on for hours. Think for a moment of the great number of popular pieces of the day in which one hears this rhythm ad nauseum.

There are lots of things you have always longed to do that remain undone, for no other reason than that you have never pulled the trigger. In music-as in everything else, "getting at it" takes the most effort.

Re-written Music

CLYDE FITCH, who in later life carned an income of \$250,000 a year writing plays-he put out some sixty stage works-had a most interesting method of working out his manuscripts, which might well be employed by musicians who are satisfied with the first or second drafts of a composition. Fitch employed different colored pencils. The first draft was written in red, the second in blue, the third in green, the fourth in purple, the fifth in black, and so on, in order that he could always trace the progress of his works.

Dion Boueicault used to say, "Plays are not written, they are re-written." A great deal of our present-day music would be better if it were more frequently re-written before it is published. This was certainly one of Beethoven's working

That a public, even in the most terrible stages of civic disintegration, cannot dispense with the spiritual sustenance of music, is tragically indicated by the city of Petrograd.

Petrograd has lost population by the hundreds of thousands since 1914. It has become a place of horrors, murders, famine and pestilence. Yet the opera houses and theaters have felt the divine call—the seal from on high—their lives bebeen kept open and concerts are frequent.

Even at this moment, when it is reported that every cellar in the city is a cesspool of filth, with the whole sewerage system of the great metropolis hopelessly broken down, forty opera houses, concert halls and theaters are open nightly in the city, be the factors in helping the novice to decide upon taking giving intellectual and spiritual inspiration, when even bread is difficult to buy, even though one has the money.

H. G. Wells, the eminent English scientist, novelist and life to one of the noblest of causes?"

sociologist, in the New York Times of November 14th, reports that Shaliapin (Feodor Chaliapine), "the greatest of actors and singers," is still making great successes in his favorite rôles of The Barber of Seville, Faust, etc. More than that, he is being paid 200,000 rubles a performance, and gets whatever he asks, because, as Mr. Wells puts it, "for Shaliapin to strike, would leave too dismal a hole altogether in Petrograd." All this in government subsidized opera houses, in a Bolshevik regime!

On the other hand, the famous writer tells us that he met Glazounov, the noted Russian composer, formerly a very big, florid man, but now so much fallen away that his clothes hang loosely upon him. He was still composing daily, but his stock of music

paper was almost exhausted and "When that is gone, there will be no more."

After the annihilation of thousands of the intelligenzia, the Bolshevik are realizing that art, science and progress demand that brains, first of all, need the succor and support of the State.

Just when the chaos of Russia will resolve itself out of its infinite misery into a prosperous, progressive, humane state, in the modern sense of contentment and happiness, no one pretends to know, but the tenacity with which the Russians are holding fast to music, like a life-preserver, will go down in the history of the ages as one of the remarkable phenomena of all

At Harvard University a brief organ recital was given in Appleton Chapel on examination days to overcome students' nervousness. More and more, Music is coming to the front in the practical phases of Life's work,

The Best Possible Teacher

ONCE we paused in a tiny shop of a vegetable vendor in a little German city-long, oh, very long before the war. The proprietor's wife was a woman of forty. Someone mentioned something about music, and she ventured to say that she had been a teacher in a great German Conservatory for several years. Yet she was content to step down into a trifling business

The question was, how a woman who had ever had any real musical ideals, who had ever wanted to do anything big in teaching young people an art, could have made such a descent. The truth of the matter was, that, despite a certain amount of teclinical proficiency, she was not a person ever to become a

When you select a teacher for a child, that teacher should have something far more than the ability to teach. She should be an inspiring individual who represents something which the child cannot help emulating. There are hundreds of people who teach to one who is really ordained from on high to be a

In the olden days when the ministers of the Gospel always came a mission. We ought to have more of that spirit among teachers of music. Mere musical inclination, the good fortune in having a fine technical training, the desire to carn a fairly lucrative and very comfortable living, should never up the career of music teaching. Rather let it be, "Do I feel a call from the Great Spirit of Mankind to devote my

The teacher who is "called," and who has the training and natural ability, is the best teacher. The student who has such a teacher is fortunate indeed.

Only the higher-the spiritual -fame really endures. Material appurtenances of the great are significant chiefly to the museum makers. A number of American students some years ago were studying organ in the Leipsic Conservatory. They were required to have special shoes when practicing upon the conservatory organ. Having no place to store the shoes when not in use, they stuffed them into an old piano in the practice room. Once, one of the students asked to whom the piano belonged, The caretaker replied, "Ah, that was Mendelssohn's piano."

Diplomas and Diplomas

An Etude reader writes:

HAT a delightful thought is New

your mind to celebrate it, depends upon

whether you are a Christian, a Hebrew, a

year and sets about it every springtime, open-

ing her verdant gates with joy, color and per-

New Year's Day-at least one festal time

when we can resolve to rebuild "the stately

mansions of the soul" a little closer to noble

women-strive to turn every dawning into a

New Year's Day-a new year of richer artistic

Happy New Year to you.

The Masters-the super-men and super-

Greek, a Hindoo, a Chinaman or a Pagan.

As to what time in the year you make up

Nature determines to fashion a brand new

No one, more than the musician, needs a

Year's Day!

joy and achievement

We had never heard of the teacher who gave this diploma. We looked in ten reference books but could find no mention of his name. We looked in directories giving the addresses of musicians in his city. We could find no vestige of his residence or career. He may have been a very good teacher indeed, but his diploma was quite worthless in the great world of

A diploma is like a bond—only good for what is behind it. We have repeatedly known men with degrees trailing after their names like centipedes, but who at the same time were pathetically short on any kind of useful knowledge. Indeed, even with great universities carrying authority and dignity with their degrees, we have repeatedly encountered men who have been woefully behind their "less fortunate" brothers in so many respects that we have often wondered long over the

The man who has what is known in the streets as "the goods" does not have to concern himself over "degrees" or "diplomas." The first concern of the teacher should be to give the pupil something so extraordinary that no one will ever think of asking for a diploma. At the same time there is a gratificawith a fussy old husband who spent most of his time with pota-tion in receiving a handsomely engraved record attesting to work accomplished under a really good teacher.

E DITOR'S NOTE: No composer of British birth, with the possible exception of Elgar, has attracted so much attention in recent years as Cyril Scott. Despite the fact that his music is strongly tinged with modernism. and often "esoteric," it has enjoyed a vogue which might almost be called "popular," because of its sheer beauty and rare exotic charm. Mr. Scott was born at Oxton, Cheshire, in 1879. At the age of two and one-half years he startled his parents by commencing to play the pianoforte by ear, that is, picking out tunes at the keyboard. His father was a noted Greek scholar, and the atmosphere of his home was delightfully suited to the impressionable child. He received local instruction in piano playing at six, and again at twelve, when he was sent to the Hoch Conservatorium, at Frankfurt, He was then brought back to Liverpool, England, for his general education. Later, he went back to Frankfurt, and remained for three years with Ivan Knorr, one of the most liberal of the modern German teachers of musical

In addition to his musical work, Mr. Scott has published several volumes o poetry, works on the Aesthetics of Music, the Philosophy of Modernism and has also published under an assumed name which he refuses to reneal, several works upon occult matters. His compositions include a oneact opera, "The Alchemist," a setting of Keats' "La Belle Dame Sans Merci, two "Passacaglias," "Nativity Hymn" for chorus and orchestra, one Piano Concerto, one "Overture to Princess Maleine," two "Old English Dances," a "Rhapsody" for Orchestra, "Au-

bade," for Orchestra; "Christmas Overture, Arabesque," and numerous works for piano and for voice.

"To one who is susceptible to the manifold unseen influences which surround us every moment of our lives, the present world of unrest is revealed as merely a transition stage-the equalization of the classes. It will pass, of course, and the more significant matters in our development deserve our attention. Music has suffered fearfully by the war. The conditions under which the world has moved during the last six years do not lead to the production of music. It must be perfectly apparent, even to one not versed in occult matters, that the unseen influences which lead to a state of war are incompatible with those which tend to produce beautiful music.

Clairyovant Faculties

"Music does not progress in the world in any haphazard manner. There are very definite channels through which it must proceed, and those who have delicately trained clairvoyant faculties, are conscious of this development. Thus much of the music of any era is ephemeral. Only those Masters of Wisdom who use music and musicians to further the spiritual evolution of the race, will leave any permanent impression upon the art. This does not imply that such a master as Chopin or Schubert or Schumann, or even the inspired composer of some beautiful folk theme, is conscious of this. Men and women with peculiarly receptive, spiritual faculties are destined, by the great scheme of life, to produce precisely as the flowers and the trees produce. They do it unconsciously. It is my firm conviction that they are influenced by beings both living

"There are countless instances of composers who have done their best works and yet at the same time have hardly been conscious that they were producing them. It is said that both Schubert and Mozart failed to identify their own inspired melodies after they had written them, in some instances. There is no question to my mind but that one can be trained to be open to the highest inspiration. The great composer is frankly a medium of forces infinitely greater than himself. He cannot, as a rule, control these forces, but they can control him. His higher self will be developed by means of his general spiritual evolution, his spirit of service to mankind, his renunciation of name and fame and his lofty and pure ideals.



Unseen Influences in Musical Composition and Interpretation

An Interview Secured Expressly for THE ETUDE with the Noted English Composer, Poet and Pianist

CYRIL SCOTT

Technical Training

"Of course, one must not suppose from this, that technical training is not essential. Indeed, the purely mechanical side of learning, the craftsmanship in any art is merely to make one's self a superior instrument for inspired communication. The greatest violinist of all times could not get the same results from an inferior instrument that he could from a gorgeous Stradavarius. The student's preparation cannot be too thorough. There is so much to learn in music, that in these days, years must be spent at the task. Even after the technical phases of theory, harmony and counterpoint have been mastered, there is the huge undertaking of getting acquainted with the literature of music. Of course, no one will ever know it all, but just to know a part of Wagner, Chopin, Beethoven, Schumann or Bach, takes years and years of intimate hard work,

Wagner's Psychic Recentivity

"The case of Richard Wagner is a marvelous instance of psychic receptivity. Study his life closely, and you must realize at once that he was used by unseen beings to bring a wonderful message to the world. In the first place, consider the altogether supernormal rapidity with which he acquired his early wisdom. There is something uncanny about it. Naturally he worked, and worked hard, but with a scant year's instruction, he accomplished more than any other composer. He reached a spiritual height in music which had never been attained previously. In a letter to one of his friends (or was it to Mathilde Wesendonck?) Wagner avowed himself a Buddhist. This was not in any way hostile to his Christian ideals. Indeed, in Parsifal, urely Christian exoteric work, there are high occult touches which only the initiated can comprehend. He may have been a man of strong passions, but I have always felt that he was very much maligned. His heart was pure, and represented a lofty type of idealism such as the world has seldom seen.

"The amazing precocity of Mozart and Mendelssohn, shows very clearly how these masters were influenced by unseen forces. Both were men of gentle, charming rsonalities, and yet, while in their 'teens, there came them some of the most-virile and vigorous music that has ever been written. Despite the fact that it all seems very open to musicians in this day, it was clearly inspired, and not merely contrived, as the materialists would have us believe. At this time music seems to be seeking another dimension as it were. Composers are extent of which few beings yet know."

far more subtle. That is because we are striving to depict emotions which are no longer human, but which belong to a higher plane of consciousness. This is true of the new French school, of Debussy and Ravel, the German school of Schoenberg and the works of my compatriot, Eugene Goosens, who, despite his French-sounding name, is an Englishman who has advanced to a stage far in advance of many of his contemporaries. As to my friend. Percy Grainger, I have on the authority of a highly-trained psychic that he is unconsciously used and that his music is the music of power and

JANUARY 1921

Is Beethoven Passé?

"There are a large number of people who will frankly confess that they do not care for Beethoven. Of course, this is not Beethoven's fault, rather is it due to the age in which he lived, to the fact that many people feel no longer in sympathy with that particular era. For we are living in 1920, and not 1820, and entirely different influences surround us. When Beethoven produced his masterpieces, the world was no more ready to receive them than it now seems ready to accept some of the compositions of those highly receptive composers who are receiving the impressions of the times and putting them in their works to-day. Yes, I am convinced that the time will come when these works, which to many are apparently so abstruse will be widely accepted. It is merely a question of getting used to them, and then the public will identify them as spiritual messages, and not exotic growths. Americans are especially receptive.

They are always willing to give a new thing a chance. The new world is not so steeped in the prejudices and conventions which make progress in any art difficult.

Debussey Inspired by Nature Spirit

"The works of Claude Debussy are clearly inspired by the spirits of nature, those entities which look after the growth of flowers, the evolution of plants, trees, rocks and rivers. I do not know whether he was conscious of that himself, but it is all very evident in his compositions. These spirits, in occult parlance, are called Devas. Their speech, their language is music For thousands of years this has been known by those versed in occult matters. All schools of occultism in all countries, have identified them in some way. Many of these are very ancient, as the Vedantists, who date from 2000 to 1500 B. C., the ancient Alchemists, the Greek Gnostics, Taoism, and that branch of Christianity known as the Rozicrucians. Ancient phases of Free Masonry were once decidedly occult. In all occult beliefs there is recognized a state, known in some by the word Nirvana-meaning a complete state of annihilation of self, in which a coadition of absolute superconsciousness is evolved. The early priests of the Christian church sought by means of self-abnegation to place themselves in closer touch with divine power, and their messages, which to-day are a guide to thousands and thousands of believers, are the result. I am often asked what are my own religious beliefs. The only answer is that they are universal, and comprehend the great truths in all religions, as far as my wisdom has proceeded.

"The musician who is not conscious of the fact that music is to play a very big part in the development of the race-the musician who is merely working by material means to produce compositions of purely temporary value, is hardly worthy of the name. The very art itself is so spiritual, that it is a matter of conviction to me that when one plays, the influence of the music is by no means confined to the hall where one is playing. It reaches out for miles around. Scientists will some day surely give us an explanation of this, and there are those to-day, who seriously dispute the old material vibration plan. Music is as inexplicable as electricity. Many think they know, and think they can explain it physically, but while they are explaining, music is actually reaching out to psychic spheres, the

How to Check Up a Child's Progress

By Victor Blondeau

Many intelligent but musically uneducated parents are often led to wonder if the young hopeful, who is taking music lessons, is making the progress which will warrant a continuance of the expense with the present teacher, or at all. Simple as such a question would appear to be to the musically equipped, it is anything but an easy riddle to the parent who, besides lack of technical knowledge, is often handicapped by personal affection and an inclination to over-estimate the child's progress. Assuming that the daily practice (and possibly the lesson) takes place at home, and may be both seen and heard, the mother may obtain some guidance by thinking over the following questions and supplying their answers with her own ears and eyes. As the greater percentage of children are studying the piano, it may be well to begin with that instrument,

Does he (or she) continually make the same mistakes, or break down in the same place, even in a piece which has been put aside as "learnt?" If so, he is either being badly taught or is playing something beyond his powers, which, for the pupil, is the same thing. A good teacher will insist on, and get smooth-

Does he race through the scales and exercises in a slovenly, slipshod manner? They should be done only at a rate of speed consistent with smoothness and evenness. Each and every note of a scale should be there, clear and distinct.

Are the lessons a tiresome string of "don'ts," or does the teacher control the situation sufficiently not to have to repeat the same correction continually?

Does the child hold his hands still over the keyboard, or does he bob his wrists up and down in the stiff, awkward manner which most children acquire when not properly taught?

Does he play his pieces or exercises disjointedly and disconnectedly?

Does he rush over the easy parts, and slacken down on the hard ones? Remember that he may play as slowly as he likes when learning, but he must play in correct relative time. Notes which are meant to be played disconnectedly have a dot over them; otherwise, they should be smooth and joined together.

Does he make a break in the sound every time his thumb goes under the other fingers when he plays broken chords ("arpeggios") in which his hands will travel up and down the keyboard? The passage of the thumb should not be detected at all.

Does he clamp down the loud pedal all the time, or maybe not use it at all? The pedal should be sparingly used in children's pieces, and only where indi-

Does the teacher give him paper work at home? And does he do it when asked to? It is almost as important as the piano practice. Teachers are not perfect, of course, any more than pupils are, but if the parent is sure that some of the above faults are being made, and they persist through many months, then there is something wrong. Violin instruction is somewhat more difficult to check up, but there are some things that no good teacher will permit.

Does the pupil's violin hang down when he is practicing, instead of being held horizontally as it should always be?

Does he bow with a perfectly stiff wrist or with a loose one, which is correct?

Does he play his exercises so badly out of tune that they are unrecognizable or unpleasant?

Does he know when he plays out of tune? If not, either his teaching is faulty or his ear is bad. Can he, after a few months' lessons, tune his own violin, which he should do, or does he practice at home with

the instrument in any sort of condition? Does he slide up and down to find his notes, or does he put each finger down fair and square on the fingerboard without hesitation? The latter is right, even if he puts his finger down on the wrong spot, for no learner can exactly gauge his distances; that is one of the difficult things he must learn; but "fishing," and

groping uncertainly for notes mean bad tuition. Watch him going up a scale: first he plays on an open string, then he plays the first finger, then the second, then the third and finally the fourth. When the latter is down the three other fingers should still be down in their original places and not raised until the bow touches the next string. If he raises them before, he is being badly taught.

Does he play comparatively difficult pieces so badly

that they can hardly be recognized, or does he play easier melodies fairly correct, as he should do?

Does he play scales and exercises so rapidly that they-are a meaningless jumble, or does he play them at a moderate speed, but correctly?

Lastly, does he slur from one note to another like a sick Hawaiian on a ukulele, or does he hit each note clearly? This "slurring" may sometimes be allowable to a finished player, who knows how to use it, but never to a learner.

To check up the progress of a singing student's work is even more difficult, and requires some knowledge of the subject, especially in the initial voice-forming stages. There are, however, a few profitable questions, which the anxious parent may ask herself.

Does the pupil continually sing very high or very low notes in her daily practice? Does she reach them with obvious difficulty and

Does she sing her exercises with full voice, or only mezzo, or half voice, as she should do? (This, of course, does not apply to advanced pupils.)

If she is learning songs, can you understand every word of the text, or is the pronunciation of some of them so changed-especially the vowels-as to be hardly recognizable? Does she persistently sing the same notes out of

tune ("off the pitch")?

Do the veins at either side of her neck swell like cords when she sings? If so there is something wrong. Is she husky after a lesson or a practice period? She should not be, neither should she feel any sense of

Does her teacher give her exercises especially written for her voice (which is right), or is she merely 'going through" the exercises in some printed book (which is wrong in nine cases out of ten)? Does it sound as if she were singing her low notes in a different voice from the high ones? In other words, does her voice sound different at either end? A well-trained voice is equal in quality throughout its compass. Of course, it is well to bear in mind that this evenness is

Obviously, the teacher may not be to blame if some of the faults enumerated above, or even many of them, are apparent, even after many lessons. It is well to remember that, little as the parent may like to own to it her child may not be very intelligent, or very attentive, or very musical. If there is any suspicion of this, the teacher should be approached for a caudid expression of opinion and the chances are that the truth will out, even at the expense, on the teacher's part, of a perfectly good meal-ticket

evident that the teacher is aiming for this result?

The Written Lesson in Music

By Abbie Liewellyn Snoddy

"Writing maketh an exact man"; and, if we did not know better, we would be willing to wager, on the strength of that remark alone, that Sir Francis was a school teacher. Every teacher knows that the written lesson quickly puts to rout that unfailing pupil-excuse, "I know, but I can't tell it." Vagueness of thought must vanish before the written page, like snow upon a warming day, and in its place must stand clearness of idea and accuracy of concept.

Music is an art of the intellect as well as of the ear and finger, and unless a pupil uses his brain intelligently. he cannot progress far nor fast. Every device which aids him in thinking more clearly and exactly is helping him to form right mental habits.

Written lessons are especially valuable to the student during the first year or two of his study, when he still needs constant drill upon the fundamentals. It is sometimes amazing to discover that a seemingly apt pupil cannot draw a rest properly, or place his notes and their troublesome stems correctly upon the staff-much less write a clear definition of a tie, or of legato and staccato. But let him understand that a written lesson is coming, and he will clear up his befogged ideas as hastily as a lazy housekeeper straightens her home upon

the approach of company, A pupil who is brought up on a regular diet of written lessons, consisting of definitions of dynamics and tempo, rules for scale and chord building, and who is trained to write scales and chords accurately, away from the piano, will not be likely to disgrace his teacher in after years by his ignorance or his exasperating half

Why Does My Back Get Tired When I Practice?

THE ETUDE

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PATTI AS A CHILD

IN NEW YORK

By Ira M. Brown

FRANKLY, your back gets tired because you do not know how to sit. Sit on the chair, not up against it. Let the chair support your weight so that you have no sensation of balancing yourself as on the old-fashioned piano stool. Have the chair at the right height, not merely so that your arms and hands will be free, but so that your head may be held at the proper angle,

The head is an exceedingly heavy part of the body and should be securely supported by the spine. If it hangs forward it will tend to draw upon the neck. shoulder and back muscles and make the back tired, the body tired and the mind tired. Try keeping your chin up so that it forms a right angle with your spine and you will probably find that you can practice longer and better.

Intensive Left-Hand Practice

By C. W. Fullwood

THE value of left hand solos cannot be overestimated. Usually the left hand does not get enough practice, but in exclusive left hand studies that member has to take care of both melody and harmony, in range from the bass to the treble. It is awkward at first trial, but by persistence there is a surprising amount of satisfaction and pleasure in this form of practice. This, too, is one of the best means of corrective pedal work

In the quick jump or spread of the left hand from bass to treble there must be a nice adjustment of pedal work with hand touch. If the pedal is pressed too soon, there is a jangle of chords or tones; if the pressure is delayed after the stroke of the hand or fingers, there is a break in the harmony; but the right use of the pedal at the right time gives a delightful sequence of harmony. Intensive left hand practice pays a hunreached only after long practice. The point is: is it dredfold in interest and progress.

Handicapped Players

By S. M. C.

For a number of years I have been teaching a pupil who, when ten years of age, lost the use of the thumb of the right hand through a felon. The doctor cut the tendons so that the thumb is now bent stiff under the palm of the hand. This pupil has, by patient perseverance, overcome the natural defect to such an extent as to be able to do professional work, playing for dances and entertainments, thus adding no small amount to the family income. Artistic execution with the right hand is, of course, impossible, owing to necessary change of fingering and the frequent omission of notes which are out of reach; but, as the player has the fortunate faculty of supplying missing harmony, the effect is entirely satfactory, and most persons never become aware of her-

I once attended a program given by a charitable institution where a woman who had lost one hand attempted to play the drill for the little tots. The effect was most painful. The player seemed to grab all the keys she could cover with the five fingers in the bass, then make a hit-and-miss stab at the treble, which gave one a nervous shock, to say the least.

What are the Best Kind of Playing Fingers

By Elliot X. Cross

THE average person will answer this question with the offhand judgment: "Why a long, thin hand, of The fact that a long, thin hand seems to imply a free and loose hand, does not by any means mean a good pianistic hand. Henri Falcke, the great French technicalist, was terrified when he had a pupil with a "long, slender, bony hand, with thin fingers tied together like lead pencils." In fact the great pianists-Rubinstein, Carreño, de Pachmann, Reisenauer and others, have had hands which can only go under the class of "chubby." Carreño once called the writer's attention to the fact that her hand was almost exactly like that of Rubinstein, and that he had commented upon the fact that a small hand and a comprehensive mind were far better than a comprehensive hand and a

ADELINA PATTI Oueen of the Opera of the Last Century

[The material for this article and review has been taken from the recently published work, "The Reign of Patti," by Herman Klein, published by The Century Company. Mr. Klein is a vocal teacher of prominence living in London. He came to know Madame Patti exceedingly well, and this work is accepted as her authorized biography. It has been written with deliberation and great care. The quotations from contemporary reports are voluminous and helpful. It is a worthy life story of the greatest singer of her time. The book is liberally illustrated.]



Without question, the most famous singer of the over all the scenes I had witnessed in the theatre. A last half of the Nineteenth Century was Adelina Patti. Born of Italian parents in Madrid, February 10, 1843, she was surrounded with music from the hour of her birth. Indeed, her mother, Caterina Chiesa Barili Patti, sang Norma on the night before her birth. Her father, Salvatore Patti, was a tenore robusto. When Patti was born, Jenny Lind was twenty-three years old and had made her first appearance in opera. Malibran had been dead seven years, Pasta had been retired from the stage for fourteen years. Of her immediate contemporaries, Pauline Lucca (1841-1908) and Christine Nilsson (1843--) were the best known, but their vocal careers ended long before that of the wonderful Patti. Nevada, Minnie Hauck Gerster Nordica Fames Calve the brilliant Sembrich, the velvet-toned Melba, Farrar, Garden and others, all represent a different generation. Not until the advent of the golden-voiced Galli-Curci have we witnessed such a furore over a singer, akin to that of Patti. Patti was taught pianoforte by her gifted sister, Car-

lotta, who unfortunately was quite lame. Her halfbrother, Ettore Barili, has the credit of having taught her how to sing. Signora Paravelli also gave her some instruction, and Patti states that her brother-in-law, Maurice Strakosch, taught her certain embellishments. Patti, according to Mr. Klein, was gifted with wonderful poise and aplomb as a child. He says:

'No matter who was listening, she never betrayed a scintilla of self-consciousness, but sang as a bird wouldwith the keenest sense of enjoyment and freedom in the act of using her voice and warbling her melodies.

"Did she go through a regular course of technical training in the art of voice-production? This question has been asked a thousand times, and the answer she herself always emphatically gave was, 'No!' Nature had taught her nearly everything that the average student has to strive laboriously to acquire. To put it still more precisely, she went through no regular course, but was carefully trained to do everything well.

Common Sense Studies

"Both Ettore Barili and Signora Paravelli seem to have acted in this matter with the utmost common sense. They merely filled in the gaps that nature had left. They taught her how to breathe, how to sustain tone with what Italians call the messa di noce (swelling and diminishing on single notes), how to execute scales and runs-in fact, all the exercises for agility, the ornaments and embellishments, that form the foundation of the old Italian school.

"Happily, too, they 'let well alone.' (And would that all who teach this art would do the same!) They made no attempt to interfere with her manner or method of emitting her voice. Its delicious purity and extraordinary volume furnished a sufficient warning against any attempt to improve upon what they must have recognized as nature's perfect model. They doubtless realized that she was a genius-one of those 'fortunately gifted geniuses in whom are united all the qualities needed to attain greatness and perfection, and whose circumstances in life are equally fortunate; who can reach the goal earlier, without devoting their whole lives to it."

Patti herself gives a fascinating account of her child

"A musical ear, as well as an aptitude for and great love of singing, was developed in me at an extremely early age. Even as a little child, I was madly fond of music and the stage. I went to the opera every evening my mother appeared; every melody, every action, was impressed indelibly on my mind. When, after being brought home, I had been put to bed, I used to quietly get up again, and, by the light of the night-lamp, play cloak of my father's, with a red lining, and an old hat and feathers belonging to my mother, did duty as an extensive wardrobe, and so I acted, danced, and twittered-barefooted but romantically draped-all the operas. No, not even the applause and the wreaths were wanting; I used to play audience as well, applauding and flinging myself nosegays, which I manufactured by no means clumsily out of large newspapers crumpled up

"A heavy blow now overtook us. The manager became a bankrupt, and disappeared without paying the arrears of salary. The company dispersed, and there was an end to Italian opera. My parents found themselves without the means of livelihood. We were a numerous family, and so want and anxiety quickly made their appearance. My father took one thing after another to the pawnbrokers, and frequently did not know one day how we were to live the next. I, however, understood but little of this, and sang away merrily early "My father now began to observe me, and conceived

the notion that with my childish voice I might extricate the family from their distress. Thank heaven, I did. When I was seven years old I had to appear as a concert singer, and I did so with all the delight and simplicity of a child. In the concert-room I was placed on a table near the piano, so that the audience might see as well as hear the little bit of a doll. People flocked in, and there was plenty of applause. And do you know what I sang? That is the most remarkable part of the business; nothing but brayura airs, such as Una voce boco fa. from the Barbiere, with precisely the same embellishments which I sing at present, and similar florid compositions. I had the joy of seeing the articles of clothing and the valuables which had been pledged find their way back, one by one, and quiet and comfort once more reign in our house."

Patti's début was made in New York, in Lucia, under the stage name of "the little Florinda," November 24, 1859. She was then sixteen. However, she had made her first appearance at the age of seven in Trippler's Hall in New York. Upon this occasion she sang the Echo Song by Eckert and Ah non giunge from La Sonnambula, certainly wonderful indications of pre-

After Patti's operatic débuts in London (1861) and in Paris (1862), her fame was assured, and her appearances the world over were simply a long series of musical triumphs. Her voice was not powerful, but it was wonderfully sweet, clear, even and "meltingly" beautiful. Its range was from "a" on the second ledger line below the treble staff to the "f" two octaves higher. Her technic had few counterparts until the arrival of Galli-Curci. Her high notes were taken with a velvetlike smoothness and with quite the same ease as her lower notes. Her fees for performances in her later life never ran below \$5,000.

How Patti Kept Young

Probably one of the most astonishing things about her singing, was the remarkable youthfulness of her voice long after she was no longer young. Her death on September 27, 1919, closed a career of seventy-six years, during which time she sang successfully before the public for a longer period probably than any other singer of her sex-sixty-two years. Mr. Klein writes:

"No artist of the theatre (with the exception, maybe, of Sarah Bernhardt) was ever asked so frequently if she could describe her elixir or write down her recipe for preserving a youthful aspect long after the age when most women begin to look old. Of course, she always denied that there was any such thing, and therein told the honest truth. But in searching for the real cause she often omitted to lay sufficient stress on the beneficial effect of her 'simple life' at Clapham. She would try to account for it (just to satisfy her questioners) in all sorts of ways. Once she told a Parisian interviewer that the principal reason, in her opinion, lay in 'her comparatively strict mode of living after she had passed the age of forty l'

"Up to forty," she said, 'I stinted myself in nothing I ate and lived as I chose. After forty, however, I became more strict. Since then I eat no red meat and drink only white wine and soda. When I feel weak, a glass of champagne picks me up. I never touch spirits or liqueurs. My diet consists of light food and white meat and vegetables. I always sleep with the window wide open in summer and partly open in winter, so as not to get the cold air straight on my face. I never get to hed early, hardly ever before half-past twelve or one. A severe hygiene and an elaborate toilet before bed are absolutely necessary to any woman who does not want to get fat. That is my only secret of health."

Patti on Voice Training

Patti was, as has been said, a "natural" singer. Few singers of this type ever seem to be successful in imparting their knowledge. However, some years ago, she related to Mr. W. Armstrong, certain principles which, in turn, were printed in the Saturday Evening Post. The following is an extract of this article as printed in Mr. Klein's book:

"People who cultivate the voice have widely different ideas on what constitutes the best methods of its preservation. If I gave lessons, I should cultivate the middle tones, and the voice of the singer would be good at the age of a hundred. The whole harm to a voice comes in pushing it up and down, in trying to add notes to its

"'How high can you sing?' appears to be the question. But what about the foundation part of the voice-that is, the middle notes? My success is founded on those notes, and there can be no enduring success without them. How many can sing very high and yet cannot sing Home, Sweet Home! Some pooh-pooh the idea of the difficulty of that simple melody. But it is more difficult to sing Home, Sweet Home than the waltz song from Romeo and Juliet, because of its demands mon the development of the voice. Without the beautiful middle notes there is no cantabile, and upon the proper development of these, and the avoidance of strain by forcing high and low notes, the enduring powers of the singer depend.

"High gymnastics are very beautiful; but, lose the middle notes, and you lose all. The very high and the very low notes are the ornaments, but what good are Gobelins and pictures if you have no house to hang them in?

"The tremolo, one of the most objectionable and unbearable of vocal faults, is but a phase of this forcing, and comes of the spreading of the vocal cords through straining.

"How often the question has been put to me: 'Mme. Patti, how high can you sing?' and I have thought: 'Are you at it, too?' The middle voice is the one that you need to sing with. I sing comfortably

"If you want to sing for years, do not strain the natural compass of the voice. That is like living on capital. I have always lived within my income, and I have always had something to put aside.

"The question of success or failure as a singer is simplified by self-judgment and discrimination. Many voices are not worth the cultivation, and that means time and opportunities lost. Very often students wear out their voices with over-study before they appear in public. They destroy the freshness of the voice by singing too much.

"As to the length of time to be devoted to study. I myself do not give more than fifteen or twenty minutes to it daily, and these few minutes I devote to scales. . .

"My golden rule in singing is to spare myself until the voice is needed, and then never to give it all out. Put it in the bank. I do not push my voice for the pleasure of the moment. If you are prodigal of your powers at such times, the next time you wish to be generous you cannot.'

What Dickens Thought of Patti

One of the most interesting sections of "The Reign of Patti" is that in the Appendix, containing extracts from contemporary appreciations of the great diva. Possibly the most interesting of these is that of Charles Dickens, published in 1861, the year of Patti's debut in London.

'And now has come the youngest Amina of all, and at once, without a single note of prelude or preliminary trumpet, has stirred up the tired town to an enthusiasm recalling the days when Malibran tottered across the stage in haste and frantic grief, and when Lind breathed out her whole soul of sadness over the flowers as, leaf by leaf, they mournfully dropped on the stage. Born in Madrid, Italian by parentage, trained exclusively in America, Mlle. Adelina Patti, on her first evening's appearance at our Italian Opera-nay, in her first songpossessed herself of her audience with a sudden victory which has scarcely a parallel. Old and young are now treating as conspiracy and treason any looking back to past Aminas-any comparison. This new singer, in her early girlhood, is (for them) already a perfect artistone who is to set Europe on fire during the many years to which it may be hoped ber career will extend.

"Nor is their delight altogether baseless. Mlle, Patti's voice has been carefully and completely trained. Those who fail to find it as fresh in tone as a voice aged nineteen should be, must be struck by its compass, by the certainty of its delivery, by some quality in it (not to be reasoned out or defined) which has more of the artist than the automaton. She has a rare amount of brilliancy and flexibility. She has some 'notions' (as the Americans have it) of ornament and fancy which are ber own, if they be not unimpeachable, say the dry-asdusts, in point of taste.

"If not beautiful, she is pleasing to see; if not a Pasta, a Malibran, or a Lind in action, she is possessed with her story. . .

"For the moment the newest Amina has the ear of London, In the future Mlle. Patti may become worthy of having her name written in the golden book of great singers. Meanwhile, what a tale is here told, not merely of her great and welcome promise, not merely of her possessing that talent for success-charm-which is born into few persons and which cannot be bought or taught, but of the lasting truth and attraction of the music to which Bellini set the story of the innocent girl who walked across the mill-wheel in her sleen!"

Use Up-to-Date Beginner's Books

By S. M. C.

It is gratifying to note what a wealth of really good methods for beginners have been put on the market in recent years, suitable for the needs of the tiniest tot to the gray-baired adult

Teachers will find no excuse for starting their pupils with any kind of method which they may happen to have on hand and desire to get rid of. As an instance of the folly of such procedure I may cite the case of a professor of music who, some forty years ago, started a little child of eight years with a book of German songs with difficult harmonization. Another teacher of very recent date attempted to teach the rudiments of music with Czerny's School of Velocity as the first book! The lessons of pupil No. 1 were brought to a speedy termination by tears and entreaties on the part of the child, while the second pupil wisely sought another teacher.

Sometimes a mother introduces a prospective pupil with the following injunction: "We simply cannot buy any more music; we have trunks full of it at home, so Jennie will have to use what we have on hand." If you cannot persuade the mother that this is poor policy, rather lose the pupil than begin or continue with a method which cannot secure the best, or at least good 11. Should we adapt the method to the pupil, or should

How Would You Answer These Self-Searching Questions?

The following questions were prepared by Johan Grolle, Head Worker of the Settlement Music School of Philadelphia. Mr. Grolle is a former member of the Philadelphia Orchestra, an altruist in the highest sense of the term and a remarkable organizer. His work in the Italian and Jewish sections of Philadelphia, among the highly talented children of poor people, enlisted the interest of Mrs. Edward Bok, who built one of the finest musical school buildings in America, as a memorial to her mother. Splendidly equipped in this way, Mr. Grolle has gathered about him an carnest group of teachers. At one of the school discussions the question of self-examination came up, and Mr. Grolle prepared the following list of auestions which THE ETUDE reprints. Take a peneil and a piece of paper and see how you would answer them. It will help you quite as much to look into yourself as to have a teacher make the survey. PERSONAL

- How do you enrich your own life?
 What is your attitude toward yourself?
 Who comes first, you or your pupil?
 Are you willing to secrefice self for a great idea!?
 Are you willing to serve it, or do you want it to serve
- you?

 4. What will happen to your own growth and work if you neglect this fundamental question?
- Is not your own world to be compared with a river?
 (Stream of Consciousness.)
- 6. Does not your own inner life find expression in your 24. Do you awaken the pupil's imagination? 7. Do you believe that the richer your life, the more your art will mean to you, and the more you can give to
- S. Should we keep on improving ourselves? Can we stand still?
- can we stand still?

 3. Do you believe in co-operative work among teachers?

 Do you have room for another person's opinion?

 Can you be convinced?

 3. Do you have from the opposite point of view?

 4. Do you have a definite conception of your responsibility

 4. Do you have a definite conception of your responsibility

 4. Do you keep informed about the real things in life?
- 12. Do we owe it to ourselves and to our pupils to keep fresh in mind and body?
- 13. Should the music teacher know the other arts?

 14. Is it wise to give all our time to a one-sided develop ment?

MUSICAL

- What does music mean to you?
- What does your own playing mean to you?

 Are you always conscious of what you are doing while you are playing? yourself, or merely pass by the notes?
- What is rhythm?
 What is a musical phrase.
 What is phrasing?
 What resemblance is there is there between the spoken and the
- musical phrase?

 Musical phrase?

 G. Where does the inspiration come from that marks the real artist?

 (Love for expression and ability to express a deeply conceived message, etc.)

 7. Of what does perfect balance, musically, consist?

PEDAGOGIC

- 1. Do you know anything about the history of teaching? What is a teacher?
- Why do you want to teach? What is your duty as a teacher?
- What makes teaching interesting or uninteresting? 2. Should the teacher be an authority who wants obedience, or should be be an interested friend who points the way to musical knowledge and feeling
- and correct thinking? 3. Should we teach the pupil to imitate what we know, or should we try to awaken within the pupil the
- desire for knowledge and self-expression? . Should we be the master of the pupil's thoughts, or should we guide him toward the expression of his own world and the intelligent understanding of
- his environment and reaction upon it? 5. What is our greatest opportunity while teaching
- (Building of character by means of self-expression, the expression of the beautiful, etc.) 6. What is the motive power of our work?
- (Love for the expression of the beautiful and confidence between the teacher and pupil, etc.) 7. What is a good and what an inefficient teacher?
- Do you consider your pupils your disciples? Do you consider yourself to be one? Of what? 8. What are the fundamental principles of a good per-
- formance? (Tone beauty through relaxation, technical mastery, and musical conception, etc.)
- 9. Which is the more important, to teach systems or methods, or should these be applied individually? 10. What is an artist-teacher, and what is a mere commercial teacher?
- the pupil adapt himself to the method?

- 12. Upon what do you base your teaching, upon beauty of tone or technic?
- Where does technic begin? Is technic an end, or a means to an end?
- 13. What is the end you are aiming for, a musical genius, or a human being who loves music?
- 14. How much should a pupil practice?
- 15. Is it quantity or quality that brings results? 16. Does your teaching include the teaching of selfreliance, and do you prepare the practice work that is to be done at home and when you are not present?
- 17. Do you train your pupil in such a way that he can find his own mistakes, and do you aim at the development of his reasoning powers?
- 18. How do you select your teaching material? Do you know and use Bach?
- Do you love him? 19. Upon what do you hase your choice? Do you consider the individual like or dislike of
- Do you believe in folk music and folk songs? 20. Do you allow your pupil to choose his own pieces
- once in a while? 21. How do you know your pupil's likes and dislikes?
- 22. Do you ever ask your pupil his preference for tonal quality? Also why he prefers the major or the miuor kev? 5. Do you know the origin, growth, and symbolism of a 23. Do you know that the knowledge of your pupil's
 - natural tendencies and preferences for key, tempo, etc., is a great help in choosing your material?
 - Do you keep it alive? 25. Do you believe that the pupil's music is the tonal expression of his emotional life controlled by the mind?
 - What should his music mean to him? 26. Should the whole lesson consist of merely playing music, or should you penetrate the pupil's world. and let him enter into yours?
 - 27. What would be the result if you included such teaching in your regular curriculum?
 - 28. Should a teacher prepare his day's work and give each pupil individual consideration? 29. If things go wrong do we investigate our own be-
 - bayior as well as our pupil's behavior? 30. Could the public school be of service to the music
 - teacher in knowing the pupil better? 31. What characteristics has the lazy child? the indifferent child? the superficial child? the enthusiastic child? the spoiled child? the flighty child? the nervous child?
 - 32. How would you treat them musically and socially

When You Practice

By James I. Wrav

PRACTICE with all your heart. Put into your study period the best efforts you possess and you shall be rewarded a thousand times for your faithful practice surgeon who performs a delicate operation must know the use of his tools. He must also know in detail every section of the human body. Just so with your music. To get the most out of it you must put into it your very soul. You must love it. Not the kind of love that is changeable, but the kind that comes through understanding your instrument and the compositions you

An artist who paints a picture will use not only one color, be will use many shades and tints to bring out the real beauty of his picture. In addition to his shades and tints he will work weeks, months-yes, and sometimes years-to get the results he wants. How many students of music paint their music in one color? By this I mean some play forte all through their solos, some play piano, while others play and never think to make a retard or an accelerando. How terrible this must sound to the ears of a well-trained musician! How many pupils have you heard play in such a manner? If I were restricted to the use of one word to apply to the above music students I should say "CARELESSNESS."

To be successful in music depends upon your selfimposed amount of study. Your teachers can instruct you, but they cannot study your lessons for you. Just as each human being must work out the salvation of his own soul, so each music student must work out his own salvation in music by study and practice. Your own musical standing in the community where you reside rests upon three persons. Your parents, who have furnished you with financial resources; your teacher, who has done all that he can for you; and yourself, who have contributed the practice.

THE ETUDE

One Note

Some of the Fascinating Curiosities of Acoustics

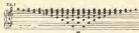
By F. CORDER

Professor of Musical Composition, Royal Academy of Music, London, England



Composition, Counterpoint, Harmony, and even the Rudiments of Music are subjects too extensive and complicated for many minds to tackle. Let us see whether we cannot extract interest from a subject of more modest scope-that of one single sound. Let us survey this subject from various aspects, and examine it thoroughly, when, I fancy, you will be surprised to learn how much there is to say about it.

Firstly, I should tell you that, strictly speaking, there is hardly such a thing in nature as a single note, or sound. The instant that the air around a string, pipe, or other vibrating body is thrown into a rippling, quivering state, cach pulsation breaks up into partial pulsations, each of which produces other tones, higher and higher, fainter and fainter, until these interfere with and neutralize one. another-something like the recoil and jar of railway trucks shunting-till the whole train of vibration comes



Don't be alarmed at this simple diagram. It merely represents to the eye what I have just tried to present to your minds. The lowest note is the only one you are conscious of hearing, but the other sounds grow quickly (but not instantaneously) out of it as the rippling rings spread out when you throw a stone into water. So every note is the stalk of a bouquet-the stem of a tree of sounds-the sum of an infinite series. You will realize this if you listen to the clang of a great church bell; this vibrates so strongly that several of the component tones can be heard almost as strongly as the original one. The only trouble is that, owing to the inequalities of thickness and density of the metal of nearly all bells, these "partial tones," or "harmonics," are sadly out of tune. Only recently has science taught men how to overcome this defect, and bells are now being cast of a ravishing quality of sound that makes us ashamed of our old church bells-if we are musical, that is,

Now, another curious thing. It is a poor rule that won't work both ways; so if you sound two notes at once truly in tune with any of those given in my diagram, you can hear the father and grandfather sounds grow downwards as well as upwards. You cannot do this on a piano, but on a violin or 'cello it is quite possible,

A Veritable Fairyland The science of acoustics seems a dreary and unattrac-

tive subject to most people, but-as with all sciencesonce you are past the threshold you will find it a veri table fairyland. Helmholtz and Tyndal have shown that what is called the timbre, or quality, of a sound-a thing we are all keenly sensible to, yet cannot for our lives describe-depends upon what I may call the size of our bouquet, the audibility of the higher partials giving brightness and, eventually, shrillness-the audibility of only the lower portion of the series giving sweetness and, eventually, dullness. A note on a large open pipe of a church organ is very toneless and dull: the moment you add another nine, an octave higher, it brightens un. and there are stons which add four or five "upper partials" to every one, causing the tone at last to become almost squealing and harsh. A note on a violin or clarinet is much more sympathetic in quality, because it is richer in harmonics; the same note on the human voice is richest of all.

The most interesting thing that acoustics reveals to us is connected with rendering sound visible, and the wondrous beauties of combined sounds as shown by that strange instrument the Harmonograph. But this is outside of my present scope, which is limited to One Note.

A striking example of the manifold nature of one note is afforded by the Æolian Harp. This instrument is almost unknown in the present day, but is occasionally exhibited in lectures. It is an oblong box, about three feet long, five inches broad and three inches deep, having about a dozen catgut strings stretched along it, and these are all accurately tuned to the same note (about the low C given in the above diagram), being placed in the gap of a window which is shut down upon it, the draught of air causes the strings to vibrate, ranging up and down their scale of harmonics, and no two doing this in the same way. So it utters wailing sounds, sometimes common chords, sometimes weird harmonic sevenths and elevenths (not in tune with our scale), the whole having a strange, uncanny effect, which soon, however, becomes wearisome to the ear. Had anyone the sense to construct a more complete form of this instrument, which should, from time to time, alter the root note by intervals of a fourth, or even a third, wonderfully impressive results might be obtained. But then it would not be One

Some of you know, perhaps, that all hrass instruments, such as trumpets, trombones and horns, have really only one note-the note produced by their particular length of tube-and that the other notes are produced either by momentarily shortening or lengthening the tube or by using the harmonics of the one note. Sometimes both these devices are employed. Thus in the flute, or tin whistle, the fingers are successively removed from a series of holes in the tube and so shortening its vibrating length. When an octave of sounds has been played, the fingers are put down again, a greater pressure of air used and the same series of notes an octave higher in

So much for Acoustics; let us now devote a few moments to the consideration of that term Pitch. Sound, as we know, is vibration-the regular quiver of anything transmitted by the air to a wonderful apparatus which our ears contain. This consists of a quantity of minute rods or fibres, each of which responds to one particular kind of vibration and transmits it to the brain. There are about 3,000 of these hair-like rods, and since our range of hearing is about bounded by the extreme sounds of the pianoforte we ought, if our hearing were really faultless, to be able to discriminate more than 400 sounds to each octave. But as a matter of fact no one has ever even approached this delicacy of hearing. There is a prodigious difference between the hearing of a trained tuner, a fine musician, an untrained musical person and a non-musician, the latter being sometimes unable to pereive any difference at all between the pitch of sounds. There is an amusing story told in Hawkins' History of Music of how Louis XII of France, wishing to pose as an art patron, bade his court musician, Josquin Desprès. compose a mass with a special part in it for the king to sing. Upon investigation the composer found that his majesty could pitch one note correctly, but when any

> Ex. 2 9 0

other was sounded he could only make this same sound. Accordingly, the undaunted composer wrote his mass in B flat in such a way that whenever and wherever the king put in his one note it would always fit. This was no great feat, but Hawkins gravely quotes a portion as an example of Josquin's erudition.

In the course of a large experience I have met with hut three cases of singers like King Louis XII and I am not at all sure that these were genuine cases of tone deafness. An eminent teacher of my acquaintance has told me that it may be only lack of control of the vocal organs, which patient care will amend. It is indeed doubtful whether absolute tone deafness and color blindness exist. So many people belive that "a musical ear is a gift" that I am always having to remind them that the common bandsman generally begins with an ear very little better than that of King Louis, while he always acquires eventually a finer sense of pitch than you or I

Why does an ordinary youth go into a pianoforte factory, serve a few years of apprenticeship and come out able to put a piano into flawless tunc-a feat which the greatest musician in the world could not achieve untaught? And, again, how is it that when you get a new servant girl, before she has been in the house a fortnight she can discriminate between the sounds of the front door and back door bells, though to you they may sound alike? Don't you see the answer to these questions? People can do these and even more wonderful things simply because they have to. I only acquired a reliable ear when I had to work in a country village and there was no piano within ten miles of me. I had a Hindu pupil to whom European music was an unmeaning noise, but he became in three years a very fair Western musician because his king would have certainly chopped his head off if he had failed. And choirs can easily be trained to maintain their pitch if you deny them the help of an accompaniment.

Tonié or Dominant But to return to our One Note. Taking it now in its

musical aspect, which note do you think is of most frequent occurrence in any piece of music? The key-note or tonic? Only occasionally and in that class of pieces to which the name of Berceuse is given. Originally the drone of a hagpipe must have heen the earliest attempt at harmony the alternate consonance and dissonance caused by the persistence of this one note through tonic and dominant chords lending a certain spice or flavor to the music. Thus was evolved that harmonic idea called a pedal or pedal point. A note capable of persisting against alien harmoniés must be either the tonic or the dominant, the latter being the most usual. It should be evident that a dominant pedal creates a feeling of expectation, as tending towards a climax, while a tonic pedal seems to tell us that we have come to our point of rest. In music there are sometimes whole movements written on a pedal point, such as that wonderful fugue in Brahms' Requiem, the "Dance of Sylphs" in Berlioz's Faust, or the prelude to Wagner's Valkyrie. The prelude to Rheingold is more curious still, being the sounding not only of one note, but one single chord for 120 bars. But besides these examples I could enumerate many others in which the One Note idea bas been employed in an unusual fashion. There is a long passage in the slow movement of Raff's Spring symphony, where he sounds a high G at the beginning of every other bar for 40 bars, always contriving to make it sound possible against the freely modulating music beneath. And there is the "Star in the East" episode in Liszt's Christus, where a high note is sustained against the "March of the Three Kings."

Curious Compositions

There is a famous song by Cornelius and a less known one by Schumann, each with the voice only on one note. Moskowski has written a whimsical pianoforte piece in the shape of a waltz, the melody of which is all on one note and that the third of the key. It is not quite so attractive as Poldini's Waltz, Op. 42, No. 1, on two notes. The most artistic and beautiful piece on one note is undoubtedly the D flat prelude of Chopin, about which romantic (and, of course, apocryphal) story is told. The repeated A flats appear to continue monotonously throughout, now soft and now loud. Really they are occasionally discontinued and changed for other notes here and there with extraordinary skill, so as to avoid the mechanical rigidity which would destroy its romance. One of the most curious musical ideas I have ever heard of was a hand of Russian performers who visited London about 1850. There were fifty of them and each man had a kind of trumpet or bugle upon which he sounded one note. You might compare the whole band to the keys of a piano or organ. Quite brilliant pieces were performed by them, each man fitting in his note accurately into the time. Can you imagine yourself playing, say, the 2d, 7th and 29th notes only in a passage

of sixteenth-notes? Just think of the practice it must

these conditions? There is a well-known story of Niel Gow, the Scotch itinerant fiddler, who used to tramp the country in order to play at the country houses of the gentry. Coming to a river, over which a party of workmen had just finished building a handsome brick bridge, he asked them to pay him a trifle, in return for which he would play to them while they had their dinner. They uncivilly refused, whercupon he threatened to "fiddle the brig They scoffed at his threat, but when, seating himself beneath the arch, he found on his instrument the note to which it responded, he sawed away rhythmically at that note till the bridge actually scemed to tremble and a few pieces of mortar fell. The alarmed workmen hastily whipped up the sum demanded and were only too glad to pay him to depart.

Berlioz tells, in his autobiography, of a grand concert he once gave at Lyons, getting every possible player to assist in swelling his orchestra. His harpist, being also a violinist, was inducted into this more useful position, and an amateur, one M. Georges Hainl, recruited from the ticket office to the office of harpist, he never having touched the instrument before. There was only one note to play-a kind of bell effect in one of the pieces, so Berlioz provided against possible error by removing from the harp half a dozen strings on each side of the one required, so that the player had only to count his bars correctly, and the composer records with satisfaction that the gentleman came through the adventure without a hitch!

Far different was the incident that occurred at a famous English music festival a few years ago. A very eminent composer had a big work produced in which he desired at the chief and final climax to produce a splendid effect by means of the single stroke of a gong. He engaged a trusty percussion player and took him up to Birmingham, where the work was duly rehearsed and all went well. Alas! at the performance the player, having waited through two hours and a half for his cue in a hot concert room, fell asleep and never played his one

An almost similar, but far more ludicrous incident occurred in my own experience at a concert of the Brighton Music School. Here also a new work was being played, a cantata for schoolgirls, in which a single clash of the cymbals had been somewhat daringly introduced towards the end by the lady composer. She entrusted the arduous part to a friend who, she thought, could at least count time. The cantata was played and warmly applauded, but the cymbals never came in. Presently, as the audience were departing and the hall being cleared a mighty crash on the cymbals startled everybody. The amateur player had indeed counted his time correctly, but he had counted four instead of two in a bar!

How Can I Find Out Whether My Child is Musical?

By the Eminent Eurythmic Specialist E. Jaques Dalcroze

not like to sing, does not instinctively fall into step with military music-these do not indicate a complete absence of musicality. As in the grown person, the aptitude for music is often deeply hidden in the child and, for one or another reason, does not find an avenue of expression, To reach after and lead out the musical instincts of the child is the province of education.

Under normal conditions, how does musicality reveal itself in the earlier years? What are the obvious signs? To be a perfect musician it is necessary to have a good ear, a lively imagination, intelligence and temperament: that is, the ability to feel and to communicate artistic

Many parents think that the possession of a good, clear voice implies musical talent. This is not always the case. Everyone knows that it is the rhythm that gives sense or meaning to the juxtaposition of sounds. A child who improvises in a pretty voice, a succession of notes, disordered and unrhythmic, is no doubt less of a musician than another child who improvises upon his little drum a march in good rhythm.

It is commonly believed that the recognition of the names and relations of notes constitutes a good ear. This is a mistake. There are other qualities more valuable than that of pitch. The ear ought to appreciate the various degrees of intensity, resonance, power, accent, timbre-all that constitutes what we call musical coloring, quality and emotion expressed in sound.

It is not discouraging that a child of six years cannot reproduce melodies, either vocally or on the piano, if it is obvious that he recognizes these melodies when played or sung for him, and if he appears to be sensible of the gradations of resonance, and to the contrasts of piano and forte, to changes of time and marked changes of pitch; that is, if he is apprehensive of musical nuances.

Parents often say: "Do not let us make our boy study music. He has no voice at all." Yet often a wise teacher discovers that the child's voice is not at all at fault; it is simply that the child does not know how to establish a relationship between the ear and the sounds which he is asked to make. His ear is not false, but lazy, and his vocal apparatus lacks suppleness, and quickness of response to mental impression.

What about faulty piano playing? Rubinstein says that the musician with the best possible car often plays false notes. But he will be a better musician, perhaps, than numerous other pianists whose fingers never go astray, yet whose ear and temperament are never in accord. Not being initiated into conventions of harmony, the child may not notice the playing of false notes, but this is a matter of education.

It is important that the child shall be made to appreciate the nuances of music; whether the music is soft or loud, quick or slow, at the top or the bottom of the

THE fact that a child is not attracted by music, does piano, smooth or crisp, increasing or decreasing in speed or volume of tone. Contrive that this education in perception shall be made a pleasing game. Place the child behind a door; then let him (guided by the music of the piano) open the door quickly or slowly, in response to the time of the music. Again, when he hears a concert, point out to him how each instrument sings with a different voice. The trombone has a big, gruff voice like papa; the clarinet speaks soft and clear, as when mamma tells her little boy what he must do; the flute is like Aunt Hortense when she comes to visit and says all manner of charming and pleasant things. The violins have many ways of singing, sometimes so clear and strong, sometimes, when they use the mute, like the sound of the wind in the tree tops,

One great lack in the parent's early training of the child, is that, though he is told stories in words, his interest is not aroused in little stories told in short, obvious musical phrases. One can so easily portray motions, sounds, and character in music-the galloping horse, swift-running mice, bells far off and near as the wind blows the sound from or toward us.

In my own experience I know the absorption with which even babies listen to short descriptive works of composers such as Schumann, Reinecke and others. Long before he is able to make music for himself the normal child is prepared to listen to music. The best way to interest a child in music is to make him like it from his own childish standpoint.

The mother should be tactfully on the watch for the first sign of fatigue, that the lesson be not too long continued. On the other hand, the need of repetition is to be emphasized. The child himself demands this in his stories. He wants the same story over and over againespecially certain favorites of which he never tires. This faculty can be easily carried over into the musical field. Any tune or musical picture which he gives evidence of favoring, should be played again and again for he will learn more from it than from others less liked. And for the development of the true musical sense, one must see to it that a large portion of what is played to him is not overburdened with words or stories. Unless he eventually loves music without program, he will be no music lover

The ear is very closely related to the larynx; and it is certain that there are reciprocal influences between the voice and audition. The fact is that to train the voice improves the ear if it is borne in mind that the pupil must be taught to appreciate the relation between sounds

To develop the ear of the child, then, it is well to cultivate the voice, that he may always have the means at hand to express himself musically when so inspired. Also there is value in training both senses since there is a reciprocal education between the two which counts in the ultimate musical development of the individual,-Translated for THE ETUDE from Le Menestrel.

A Rhythmic Knack

By Harold M. Smith

Many apparently complex rhythmical problems may be cleared up in the mind of the pupil by rewriting in a more simple form. The following passage from Kern's Drifting and Dreaming seemed to perplex a little pupil of mine:



I first asked her to play it thus a few times:





Even with her meagre knowledge of fractions, she was not long in understanding, as soon as she sare the second beat which had previously been "nothing but a rest" to her. Numcrous problems of this character arising from two-voiced harmony can be readily simplified in a similar manner.

A Peep Behind the Scenes

By Blanche J. Stannard

EDGAR ALLAN POE, in his Philosophy of Composition, says: "Most writers-poets especially (and he might well have added musicians)-prefer to have it understood that they compose by a species of fine frenzy-an ecstatic intuition-and would positively shudder to think of letting the public take a peep behind the scenes," etc.

reachers are somewhat liable to encourage the public in this mystic belief. They are too fond, before their pupils, of telling in bated breath of Beethoven, or of marveling at Massenet without dwelling on the labor involved in bringing their works to fruition.

A teacher would do better to search through musical literature and learn of the struggles made by the masters to attain their aims-"at the elaborate and vacillating crudities of thought-at the true purposes sensed only at the last moment-at the innumerable glimpses of idea that arrived not at the maturity of full view-at the fully matured fancies discarded in despair as unmanage

"A peep behind the scenes" can be secured from the storehouse of musical literature and history, and it reveals that the masters composed in the sweat of their brows after the fine frenzy had died away.

Giving inspiration due recognition in works of genius need not lead the teacher to allow the pupil to infer that these works were born full-panoplied in the master's

Inspiration may have supplied a tiny theme, a single haunting melody. Then, far from having his labor finished, the master's work was but just begun; the carding of this or that arrangement, the remodeling, the problems of harmony and counterpoint, the discarding of this or that arrangement, the remodeling, the tearing down and building up-all these came after inspiration. Without them inspiration would be as an unpainted picture, existing only in the mind.

There is no gainsaying the inspiration of genius, but it is a mistake to allow any pupil to believe that genius has ever escaped from labor and become famous. The royal road belongs in the same category as the philosopher's stone, and it never frightened a true musician from his art to know this.

OSTENTATION in playing is often destructive of the very impression that the player tries to create. Avoid motions and mannerisms. La Rochefoucauld said: There is great ability in knowing how to conceal one's

De Gustibus Est Disputandum, I Say

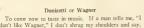


THE ETUDE

Matters of Taste in Music a Question of Personal Development

By the Noted New York Critic

HENRY T. FINCK



'It's a matter of taste, and therefore not to be argued

"You have heard the anecdote about Carl Bergmann,

who, more than a half-century ago, conducted the con-

certs of the New York Philharmonic Orchestra. He was

one of the first in this country to appreciate the genius

of Richard Wagner. When he was told that his audi-

ences didn't like Wagner, he answered: 'Den dev must

the Philharmonic a large proportion of the hearers had

learned to like Wagner's music. He did much to enhance-

this liking, and so did his successor, Anton Seidl. To-

day- and it has been so for the last twenty-five years-

when the Philharmonic conductor-at present Josef

Stransky-wants to make sure of a crowded and en-

thusiastic audience, he announces an all-Wagner program.

ner is the same as why Bergmann's audiences at first

didn't like him: you don't know him well enough.

"As for yourself, the reason why you don't like Wag-

"Your taste, you said, is for Donizetti and Bellini.

You make me smile. You ought to have been born a

century ago. In the year 1822 the Imperial Opera in

Vienna devoted its whole season to the operas of Rossini.

Suppose the Metropolitan Opera House, two years hence,

"The public's taste has changed radically. Together

should try such a Rossini programme; would its million-

Rossini, Bellini and Donizetti wrote more than a hun-

dred operas: but of all these only half a dozen are heard

in our opera houses to-day, and those not often. What

brought about this change? The opportunity to hear bet-

ter richer more musical operas: the works, particularly,

aire stockholders be able to pay the deficit?

of Verdi, Puccini, Gounod, Bizet and Wagner,

"By the time Theodore Thomas became conductor of

about," but I do argue about it, in this fashion:

hear him till dev do '

THE gentle art of making enemies has many branches, but perhaps there is no more effective way of making people dislike you coridally than questioning their taste and their likings, gastronomic, esthetic and otherwise. For that reason the maxim De gustibus non est Disputandum-"don't argue about matters of taste"-has been generally accepted.

Personally, I don't approve of that maxim without a good many "reservations." Most disagreeemnts in "matters of taste" rest on misunderstandings; and very often a good argument does change a man's predilections. Yesterday a young lady said to me: "Once I had a

violent argument with a man who said there were no mosquitoes in the Adirondack Mountains while I maintained there were. Finally I asked him when he was there and he said, 'September.' That explained it. I had been there in June. We were both right."

Often musical critics are sneered at because they contradict each other, even in things which ought not to be matters of opinion. Thus, one of them will write that Miss Débutante sang lamentably out of tune, while another will laud the golden purity of her intonation. One of them heard only the first half of the program, when the singer was nervous, while the other heard only the second half. Both were therefore right-and wrong, too.

Naturally, the first critic wrote a "nasty" notice, because, when a singer wanders from the pitch, you caunot enjoy anything she does. You wish it were over and are glad to escape. The public puts it down as a "difference in taste" on the part of the critics; when, as a matter of fact, it wasn't a matter of taste at all, but simply needed a horological explanation; in other words, a reference to the hour when each of the critics heard the girl.

Bananas and Bread Crust

When a man tells me he "doesn't like bananas" I promptly argue the matter violently with him. ourse, you don't like bananas," I vociferate, "and they

don't like you. They disagree with you because, like most people, you eat them when they are vellow-that is, half ripe. Wait tell they are nearly black on the outside. Then they are infinitely more luscious and as easy to digest as a peach. You can't help liking them."

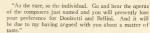
Such a man simply 'doesn't know bananas." If he follows my advice he will be sure to like them, and he will thank me for enriching his life with a new delight.

If I ask, "Which is the better part of a loaf of bread?" an American will answer "the crumb," while a Frenchman will say "the crust." "That settles it, of course," you may say; "it's a matter of taste; and, therefore, not to be argued about."

I say, on the contrary and most positively, that it is a case for argument. In the chapter on "French Supremacy," in my book on Food and Flavor, I devoted no fewer than seven pages to explaining why French bread is pracrically all crust, and why it tastes so much better and is so much more digestible than American bread. I don't blame my countrymen and women for not liking the crust of American bread: it is usually as tough and indigestible as

Over here anybody who wants to can bake and sell bread. In France a baker's apprentice has to go through a four-year course of studies before he is accepted as an expert. Is it a wonder that French crust is so much crisner and tastier than ours? Americans visiting Paris need only a meal or two to prefer the French bread. In an American boarding-school no one wants the crust. In an English school, where bread is baked the French way, there is, I have read, "keen competition for the most crusty portions."

So you see, this "difference of taste" between Americans and the French in the matter of crust and crumb is decided by a thing to be argued about and explained.



Once a man told me he had been to hear Lohengrin; he was bored to death and had vowed he would never attend another Wagner performance. I argued with him, told him a few facts about the gradual growth of interest in Wagner's operas, and finally said: "Go and hear Lohengrin three times more this season, and if you don't like it then come and tell me and I'll pay for your tickets"

He came, but I didn't pay for his tickets. He frankly confessed himself an enthusiast, and couldn't thank me enough for having argued with him.

Of course, what I said would not have done the job had not the music come to my aid. Good music is its own hest argument

There is one thing I like about the manufacturers of machines for reproducing music. From a business point it means of course no difference to them what sort of music the public prefers, trash or the classic. But these companies are constantly featuring the better music and pointing with pride to the fact that the frequent repetition of good pieces or songs, which the phonograph makes possible, very often and promptly effects a change in the taste of the purchasers. The music itself "argued" them into preferring high-class compositions to popular trash. Music begins where words end; the two together often

How About Brahms?

present an irrefutable argument.

Yes, how about Brahms? There is an impression that I don't like his music, that it isn't to my taste, and that I am stubborn as a mule in adhering to my dislike of it. Well, greater men than I have had no use for Brahms. I know that Paderewski is far from being an enthusiast,

and Tschaikowsky simply raged whenever he spoke of that Hamburger. At a time when Brahms was the musical lion of Vienna, Tschaikowsky, then little known, was advised to call on him and benefit by his influence. What was his answer: "I may tell you, without false modesty, that I place myself a good deal higher than Brahms. What could I say to him. If I were an honorable and sincere man I should have to say something of this kind: Herr Brahms, I regard you as an uninspired and pretentious composer, without any creative genius whatever. I do not rate you very righly, and look down upon you with disdain. But you could be of some use to me, so I have come to call upon you.' But if I were a dishonest man, then I should say exactly the opposite. I cannot adopt either course.'

Grieg, on the other hand, greatly admired Brahms; and, when I spoke rather disparagingly about the Brahms' lyrics in my Songs and Sona Writers, he wrote me a letter in which he scolded me for my lack of appreciation. This "arguing" about a matter of taste made some impression on me; and when, in a more recent volume, One Hundred Songs by Ten Composers, I had occasion to comment on what I consider Brahms' best ten songs. I took pains to dwell on all the beauties I could find under a high-power microscope. I still consider the Brahms songs, however, inferior in inspiration to the songs of Shubert, Franz, Schumann, Jensen, Grieg and MacDowell.

The full-blooded Brahmsites are funny. They look at you askance unless you admire with equal fervor everything Brahms ever wrote. Have you ever heard the story of the girl who was a Browning fanatic? A horrid friend one day read to her one of the less known Browning poems and then said: "Can you really see anything in that?" "I think it's adorable," was the reply. "That's funny," said the horrid friend, "I skipped every other line."



HENRY T. FINCK

THE ETUDE

Reminders in Teaching Children

By Lindsay McPhail

Among the Brahmsites there is a good deal of that sort of insincere worship. His most intimate woman friend, Frau von Herzogenberg, was an exception; and that was one reason why he liked her. She wrote to him frankly: "Why, dear master, when you can give us pure gold, do you so often give us brass?" I have always discriminated, in my criticisms, between Brahms' gold and his brass; and because I refuse to accept his brass as of equal value with the gold I am denounced as an anti-Brahmsite. It doesn't worry me in the least, I assure you. I am not an anti-Brahmsite at all. I admired his second symphony when I first heard it, in 1881, and I still enjoy it after hearing it some fifty times. I do not, as Philip Hale once accused me of doing, look for the fire escape every time the orchestra begins a

From the above remarks we see that much of what is regarded as a question of taste is in reality a matter of discrimination and sincerity.

The awe inspired by great names does much to impair sincerity of judgment and to create the notion that there are differences of taste where there are none. Ernest Newman, in his delightful book, "A Musical Motley," gives two amusing illustrations. At a concert he had to write about, a flute sclo was played as an encore which he described as touching the very depths of inanity. "A scandalized friend," he continues, "thereupon asked me if I knew that the piece was by Mozart, I did not; and not knowing that, and, therefore, not being hypnotized by Mozart's name, I could see the melody for the empty, perfunctory thing it was."

The other instance refers to an early Beethoven rondino for wind that Sir Henry Wood was very fond of giving, no doubt because of the chances it affords to good wind players to show what is in them. "If one of our young British composers," writes Mr. Newman, "were to produce such a work at Queen's Hall, the critics would with one accord say things about him that would make his cars tingle for a month after. Yet very few of us say, the morning after a concert, that we think the rondino dull; and if we drop a hint to that effect, it is in a half apologetic way, as if we knew we were doing the wrong thing in supposing that so great a man as Beethoven could ever be third-rate."

It is now clear that the indiscriminate worship of the German classics was one form of crafty German propaganda before the war. Not a few critics and amateurs in America and England were caught in the meshes of this propaganda and are now ashamed of it. When they praised certain inferior pieces by Haydn and Mozart, Beethoven and Brahms, which I did not praise, it was-or wasn't it?-a "matter of taste" quite worth arguing about.

To be sure, there are different ways of arguing about matters of taste. To throw a beer mug (empty, of course 1) at one who disagrees with you-as happened many a time in Munich in the days of the war on Wagner-is not the best way to enforce an argument.

Practice and Muscle Fatigue

By John U. Osgood

Why do my fingers get tired?

Why is my practice at a standstill?

Why am I so fatigued after playing such a piece as the "Chopin Military Polonaise"?

There is a reason and a very physiological reason, Getting tired is getting poisoned. Every physical action re-acts upon the body in two ways.

(a) Every muscular effort results in the casting off of poisonous detritus-or shall we call them fatigue

(b) Every muscular effort is followed by the assimi-

lation of new energy products from the blood stream. Therefore, if before the muscles are sufficiently strong and supple to bear the strain, one severe or unusual muscular effort is followed shortly thereafter by another muscular effort, and then another, and so on, as in thousands of instances in pianoforte practice, the muscles become fatigue-poisoned and progress is at a standstill. This is one of the reasons why in scale playing and in arpeggio playing there must be ever recurring periods of rest.

Rest without muscular effort is stagnation.

Muscular effort without rest is poison. The successful student is the one who watches himself very closely to find out how much effort he can stand and how much rest he requires,

To go deeply into one art is the best means to learn

THREE words, any one of which might form the basis for a paragraph's writing or discussion, appear in my mind to be the most important, most full of meaning in all teaching, and especially in the teaching of young children. They are

HEALTH

As the word "DESIRE" might aptly mean the "heart" of a student, this treatise will be meant to cover the entirety of a human, so far as the "main essentials for musical success" are concerned.

Keep the Mind Alert

Where is the greatest mind amongst men? Where is that mind most free from care, business, worry and all problems of life? In a child. Few teachers of music acknowledge this fact and attempt proper progress from that standpoint.

I have special reference to teachers who believe that explain anything to a child one cannot talk plain English, but must depict a miniature "Toyland" in the child's mind, with a little "umph, umph," "itchy koo," "da da" and such baby talk mixed in for seasoning. Even if a teacher believes that play-talk is necessary, why not make the piano the plaything? Instead of telling little Mary or little Henry that a smooth scale sounds better to everybody's ears than a faulty one, both pupils are suddenly taken forty miles or so away from the lesson because of some such teacher catechism as: "Now, pupils, that scale playing will never do! What if your toy soldiers fell down on the job as your little bitsy fingers are doing? We'd all be bad Bolsheviks within two weeks!" and then, "Your soldiers must march straight up to fight well."

In short, under this heading "MIND," I believe in speaking reasonable and plain English to the children all lessons, to hold the mind to the musical side of it for at least that amount of time a week. Goodness knows that the little ones will soon enough be back at their house wrecking and toys again without these being incorporated into the music lesson, too! The sooner musical terms are put into the child's mind, the better the child's memorizing, playing and musical effects in interpretation will be. In addition to this, a child is always proud of achieving a new word. It s in the nature of a new toy.

It will be time enough to talk baby talk to the child and invent terms that will make its musical problems more obvious when the teacher sees that it cannot understand plain musical English. Children are very much smarter in comprehending hard words than we give them credit for being. It largely depends upon our persistent use of such words in speaking to the child. A boy of five, the son of a professor at one of our large colleges, was able to use the botanical names of the flowers he saw, simply because he habitually heard his father using those terms-not at all because he had been taught them. And it will be the same in music, if the teacher will have a little more faith in the receptivity of the child-mind. Remember, it is the child's business at this early age to absorb everything that is set before it. Why, then, should it be compelled to absorb nonsensical terms and idioms

that it must later throw overboard as so much junk? Try even long, difficult words on its intelligence, and see what it makes of them. Of course, be scrupulous about the pronunciation, and insist upon the youngster getting the word exactly right. Ten to one it will go home and "spring" them on the folks-proud as a peacock to know more than anyone else about the house.

Keep the Health Sound

I believe that I know of at least twenty "prominent failures," meant to have been future "greats," all due to the lack of health and strength necessary to stand the strain of an artist's life. A former teacher of mine once hit the nail on the head when she remarked: "I do not believe in 'all work' and 'no play.'" Still that is just what many students wake up to find themselves guilty of, usually too late. How many teachers can honestly say that every one of his pupils is in good health. strong enough for piano study and playing? Or can say that, if such is not the case, they are helping their weaker pupils to regain their health and become stronger little by little? Not many, I believe. Then we teachers must be blamed ourselves for the commercialization of the art we love!

Why is it done? Why do we insist upon ruining our pupils, and art besides, by accepting nervous and physically defective pupils? Every time some such pupil comes for his lesson a frown covers his countenance. We, as teachers, are not looked upon by such a pupil as a helper, but rather as some hated being whose very presence is detested. All this because of our having accepted an unhealthy, "unable" pupil,

No piano practice, I believe, should ever continue longer than thirty minutes. A little rest, fresh air or exercise of some sort is then in order. This is especially true if the practice has been mental instead of physical. Each day there must be plenty of good exercise in the out-of-doors before, between and after the practice sessions. William James said the thing well in his book on "Ideals": "KEEP THE FACULTY OF EFFORT ALIVE BY A LITTLE GRATUITOUS EXERCISE EVERY DAY!" Now, add to this a little more recreation, play and pleasure. and there will be more healthy musicians than there are. For "HEALTH" is "SUCCESS 1"

Keep the Desire Strong

Again I ask to touch upon the question of commercialization of our art. How many teachers can honestly say that every one of his pupils is 100 per cent. interest and ambition in his work? How many teachers can say that they have made a complete study of the natural gifts of their students and have found that those pupils are most talented along musical lines? Not many, I'm positive. Well, then, teachers, here is one more cause for a poor pupil. He is probably out of place-no fault of his-but your fault for having accepted him! And Lord help stranded musician to-day above all other accidents! To make a successful pianist or teacher of piano out your pupil DESIRE must be the predominant feature of the pupil's actions in all lessons. Why shall we expect music or the musical talent in a carpenter or electrician? Or from a stenographer or an exceptionally good business woman? Moral: It can't be

These foregoing remarks refer, of course, only to the pupil who is going to take up music as a career. Everyone-no matter what his talents in other directions-should study music in childhood just as he studies other subjects whose immediate use is not obvious. Even if the child attains but little in the way of technic, some understanding of music will be grasped and retained, so that in later years he may listen to music with a comprehension and pleasure that would not otherwise be possible. For, fortunately for the immense army of performers, there are some people constituted rather to listen to music than to

Finally, then, let us find out if the "new pupil" is musical enough, by natural talent, to have the "inakings" of an artist in him; or whether he will fall into the classification of the well-informed listener; and let these conclusions govern us in guiding his studies. But whatever we give him, let us keep a keen eye upon these three points: sound and direct teaching, no matter how young the child is; just the quantity of work necessary for the object to be obtained, and well within the nervous and physical strength. Careful and well-visioned teaching like this is beyond price, and as high a work as anything that calls to the idealist to be done.

NEXT MONTH

THE ETUDE presents an exceptionally interesting interview with the famous prima donna

MME. ALMA GLUCK

New Paths in Pianistic Expression

By SEÑOR ALBERTO JONÁS

Señor Alberto Jonás, distinguished Spanish Piano Virtuoso and Teacher, gives many impressive thoughts for ambitious players

to have a pupil ask him-and he does ask often: "Do you want me to play my piece with expression?" The pupil might well ask, with just as much propriety, whether he is to be pleasant and kind to those he meets and speaks with.

The reason for such and similar questions is to be sought in a misconception of the word expression. It is often used by the pupil (and also, I regret to say, by the teacher) when the word shading is meant.

There is a great difference between shading and

Expression nearly always includes shading. But shading a piece may be accomplished without bringing to light the purpose, character, mood, spirit, atmosphere of the piece; without investing it with the personal equation of the player-his own feelings, emotions and thoughts which he, both unconsciously as well as through volition, attunes to the thoughts, emotions and feelings which swayed the composer as he created his

Unconscious Shading

Shading a piece may be accomplished through a purely mechanical process, by reason only; although usually it is by an unconscious process that our feelings dictate the distribution of lights and shadows, of fortes and pianos, crescendos and diminuendos. Shadings correspond to the heaviness or lightness of the drawing; to the intensity of the color applied to the painting. Shadings may, therefore, be considered synonymous with the greater or lesser volume and intensity of a sound.

But expression is the concomitant of all that the piece has awakened within us, whether directly or indirectly connected with the piece. Just as we perceive an object because a greater or lesser part of the rays that strike it are reflected to us, so expression is the reflection of the impression made on us by a tone poem and which we project from our own personality. But in order that this projection-this expression-may take place, our impressions must have been keen and strong. The deeper and stronger and keener these impressions have been, the more potently and convincingly will they be projected from ourselves through the medium of an instrument.

Therefore the first requisite for acquiring to a marked degree the power of expression is to possess, and carefully safeguard, a musically sensitive nature. This includes sensitiveness of the musical ear, which perceives the slightest difference and fluctuation in the pitch, volume and color, or timbre, of the sound; sensitiveness of feeling for harmony, in its blending of consonant and dissonant sounds; sensitiveness as to the slightest change in the tempo, so that once the tempo of a piece is heard it is never forgotten; sensitiveness to the rhythm and to the measure; sensitiveness to accentuation, touch, delicacy, strength, and, above all these, to the inner, glowing life of the composition, to its appeal to the intellectual faculties or to

Expressing is Creating

To express means to reproduce, with the inevitable alloy of our own individuality. To express may also be said to create anew

The moment we read, play or sing, or hear a piece sung or played, we receive an impression; and it is henceforth impossible for us to play or sing this piece without investing it with expression of some kind. This expression will be more marked if we read, play or sing this piece often, or hear it often sung or played, and also according to the greater or less freedom which we give to the impressions which the piece has produced on us. If we deny them utterance, if we stifle them, we run great risk of deadening or obliter-

For an artist it is rather surprising and disconcerting ating entirely the impressions made on us. Therefore if we wait for a special grand occasion on which we are to play a piece "with expression" we may find only dryness and barrenness where the little, delicate blue flower of poetry was beginning to grow,

Play "with expression" the moment you begin to play at all. As your impression of the piece becomes more varied and deeper, your expression will likewise be richer, deeper and broader. As new points of view. new sources of delight, or of joy, or of sorrow are disclosed by studying the piece, playing it over and over, thinking about it, so new effects, new vibrant strings will seemingly be added to the instrument which under your fingers is evoking anew the magic life which slumbered in the silent symbols.

Shadings alone-no matter how skilful the dynamic treatment-are insufficient to render adequately the magnificent, broad sweep of the following measures, which, like the huge portico of a cathedral, usher us into tone creation of vast and noble dimensions: the Fantasy and Fugue in G minor of Johann Sebastian Bach, arranged for piano, in supreme, masterful fashion, by Franz Liszt. Something is needed here besides a firm touch, forceful accentuation, careful shading and skilful pedalling: the understanding of and capacity for reproducing-for portraying-the elemental grandeur of this broadly conceived work.

A Titanic Work

The Fantasy and Fugue in G minor were written by Bach for the organ, and we can well understand that when strewing therein the wealth of his musical ideas he was influenced and helped by the infinite resources



of the mightiest of all instruments. But what shall be said of the Chromatic Fantasy and Fugue, this wonderful example of tonal architecture, the fitting companion of the Fantasy and Fugue in G minor, over which it perhaps towers through its boldness and vastness of design and the Cyclopean strength of its execution!

The Chromatic Fantasy and Fugue of Bach remains in some respects an unsolved problem. How could the great German write for the tiny clavichord a work that tests, and in no way exhausts, the depth and power of our modern piano? The piano, the organ, the orchestra, the chorus, all seem to be needed here for an expressive rendition of this great work. Its



ALBERTO IONÁS.

recitatives must ever remain a matter of wonderment to and study for the earnest musician. What grandeur, what pathos is expressed in them! At times methinks the old Greek chorus is evoked here, for such must have been the impassioned recitation of the ancient psalmodist as he sang and was answered at intervals, in short, wailing, or hery accents by the surrounding chorus of singers. "The Grecian tragedy was at first nothing but a chorus of singers"-(Dryden). Or is it the Jewish chant which is heard here-this strange melopæia, with its trills, turns and shakings of the voice-at times lamenting, anon querulously supplicating, a blending of the old Arabian, Egyptian and Jewish priestly invocations, and which to this day is sung in the synagogues by the high-voiced rabbi?



Ferruccio Busoni (in his edition of the Chromatic Fantasy and Fugue) by the simple, yet clever device of using three staffs, presents in a graphically clear manner the solo voice and the answering orchestra or chorus. Viewed thus, shall we not express better these wonderful cantilenas than if we are concerned only to

Adagio molto semplice e cantabile 1 11 11 11 11 11 11

To express well you must not only learn to speak well; you must want to express. The playing of men is usually more expressive than that of women, Although surprising at first, since we endow woman with a finer sensibility, and with more mobile feelings than man, yet this statement is supported by general

Why should this be? Are women inferior to men in point of sensitiveness of feeling and of means of expression? They are not.

The reason lies in their bringing up, their education.

A Hindrance to Artistic Expression

We have seen the corelation of impression and expression. There is now one factor which may mar and destroy altogether, both in woman and in man, the gift of expression. This is repression.

Women, more than men, are taught in youth to repress their feelings, to preserve an outward composure in all circumstances, to curb the natural desire for venting their feelings in a forcible manner. This repression is, undoubtedly, necessary in everyday life, but it is fatal to expression in music, for here instead of hiding our feelings we are asked to bring them forth in as convincing a manner as possible,

"What, then," I might well be asked, "should be done? Shall a young girl, or a young man, just because they are musical and are studying music, be denied the fruits of a refined education, which certainly includes a certain curbing and repression in the outward show of our feelings when they are caused by annoyance, anger, repulsion, or even by joy? Should they be encouraged to loudly thump the table, while shouting with laughter in a public place, just because they are preparing themselves for a musical career?" The answer is evident. It is not, however, in the general education and the acquisition of deportment that lack of expression in both men and women is found, but in the fact that the principles which govern deportment and general behaviour are carried to the study room, to the piano on which we are asked not to repress but to express ourselves. Here fuil freedom should be granted. Purity, love, ardor, passion, sorrow, joy, despair, energy, faith, they all should be interpreted with only such restraint as are dictated by good taste, by æsthetie reasons.

Thus the gift and power of expression, without detriment to personal refinement, will be cultivated and allowed to grow in early childhood and in youth-that is to say in the years when character is formed, when impressions are strongest, and when, consequently, the power of expression, if cultivated, will soon be rooted deeply, bringing forth, in after years, the fragrant flower of personal charm, when interpreting on our beloved instrument the wondrous message left to us by the great masters in music,

The Bag of Tricks

By Aloysious McKenna

THE entire belongings of the Hindu juggler who recently gave an exhibition at a street fair, were contained in a smallish bag which he carried from town to town over his shoulder. This and his attire (including the oriental jewelry he wore) were his estate. Yet within that bag he had the tools that, with his skill, made his livelihood.

As I think of pianists and piano teachers, I often wonder how small or how large their bag of tricks is. Some are very tiny indeed. The ability to play a few third or fourth grade pieces-acquaintance with one or two instruction books, a few studies and we reach the bottom of the bag. How different is that of the great artist. What an infinite assortment of knowledge and materials his bag must contain! Although he may pass through an entire season playing over and over again in different towns a répertoire of twenty or thirty pieces, he must have a technical and interpretative equipment that has taken years to acquire. Why not enlarge your bag of tricks?

Making the Most of the Practice Hour

By Anne Guilbert Mahon

one busy young music teacher of another, as they met, each on her way to give a lesson and walked along together. "I find it so hard to keep in practice myself. I'm busy teaching all day and often in the evening. I have so few spare moments, yet I feel the need of practice. Keeping up with my pupils is not enough. I need to amplify up my own reportoire-and I can't seem to find time to give more than half an hour or so a day to it. I'm getting rusty. I dread to play before an audience for fear I'll not do myself justice. You don't have any more time than I, yet you keep in such excellent practice. How do you do it?"

"I had to study it out," responded the other. "As you say, my time for practice is limited, and no matter how many lessons you give, how much you are in the atmosphere of music and its theory, you have to devote a certain amount of time to practice yourself, to keep up your technique and have your reportoire ready to depend on. I felt as you do a year ago; but I made up my mind that I would find a way to accomplish the practice somehow, and my plan has worked well."

"Do tell me," solicited her friend.

"Well, I tried to see just how much I could make of my practice hour, what I needed to improve on and how I could make each moment count most.

First, I found that apart from the daily practice of the scales and principal finger and wrist exercises, I could dispense with a number of studies, substituting pieces I wished to keep in my repertoire, yet which gave me the needed practice. I listed my selections which featured octaves, those which specialized on chords, those abounding in intricate runs and trills. When I needed that particular kind of exercise, I practiced on the piece designated in the list rather than spend my precious practical hour in studies. In that way I keep up on all the pieces, yet master the different technical difficulties. When I was not in special need of any 'report progress.'"

"How do you keep in such splendid practice?" asked exercises, I practiced the pieces on alternate days, keen, ing in practice with all the varieties of movement.

"Then," she continued, "I found by watching that I often lost time practicing a whole piece when reading or memorizing, when there were only certain phrases or sections which needed special study. You'd be surprised to find how time is wasted that way when you don't realize it. When I try a piece over for the first time now I enclose the difficult passages in circles, so that they are noticeable at once, then, when I have a few minutes to practice I don't start at the beginning and go through the whole piece, practicing easy and difficult parts alike, but I begin on the difficult passage and concentrate on that until I've mastered it, then I go over the whole selection, playing it as smoothly as I can, the extra practice making the difficult part as easy as the rest,"

"That would economize time, too," mused her friend. "I know what a temptation it is to play a piece as a

"It is, of course, more interesting," returned the other, "but when your time is limited I found this the best plan. I'm sure you can make every moment of your practice hour count and sometimes you'll have a little margin to enjoy yourself, reading new music and playing over favorite pieces. By a short daily practice. you can keep your repertoire in good order-as I've found by experience. Be sure to play over at least once every week the memorized pieces you wish to play before an audience-every day is better; but if you have a number of pieces and only a short time to devote to them each day, classify them and play a few each day, referring to the notes often to see that you play them correctly and being sure that you can depend on your memory when you need them."

"Many thanks," said her friend, as they parted at the corner. "Next time I see you I hope I'll be able to

Cheerfulness and the Music Lover

THERE is something infectious about a cheerful countenance. One, persisting in a cheerful mood, drives away the gloom from an associate afflicted with the "blue devils." And so it is that cheerfulness becomes an especially valuable asset to the teacher.

Cheerfulness makes the work easier both for the pupil and for the teacher. By cheerfulness on the part the teacher, the pupil is encouraged and inspired to do her best. She unconsciously imbibes the spirit and enters into her work, forgetting its irksome features. She is encouraged and finds herself doing difficult passages with unusual ease. The feeling of reticence, due to the realization that someone is listening, is overcome; and she plays with more of the freedom which she feels when practicing. So she gains confidence and finishes her lesson, almost forgetting that it has been a duty.

Now, in order to be cheerful and good-natured. it is not necessary to be lax in one's requirements. Neither is it necessary that one shall countenance disobedience. To do so is to forfeit the respect of the pupil. And the moment that the pupil learns that she can make her will overrule that of the teacher, right there the teacher loses his power for gaining the best results from his labors. No, the teacher's will must be supreme; and, to maintain this ascendancy, at times it may be necessary to resort even to harsh means. What parent ever has reared a child successfully without at some time making it feel right keenly that there was an authority above its will? And, what parent, who pursued any other wishy-washy method, ever brought up children who honored his training or rewarded him with true filial devotion and appreciation? So it is with the teacher. The remedy sometimes must be severe; but the subsequent attitude must show that no personal animus was felt, and that only a true and sympathetic interest in the pupil's welfare prompted the action. You can meet her the next time as cheerfully as ever and banish any personal sting that may have resulted from your reproof, and thus reassure her as to your continued friendship. If you will pardon the

personality, take a hint from the remark of a former student of our school who said to a friend: "Professor - will kick you bodily out of music hall, and five minutes later meet you on the street and laugh at you in such a way that you can't resist liking him." Don't let the "disagreeables" lie heavily in your crop. There's the rub! Storms will threaten and come, but keep enough of cheer in your nature to send the clouds skurrying over the horizon, so that the sunshine of joyous thoughts again illuminates your work.

Learn never to let the worries of one lesson affect the next. Practice sending all the distractions which the dull or recalcitrant pupil has aroused in your mind, trailing at her heels as she leaves the studio; and meet the next with as much cheer as the best merits. Do it for her sake; and do it for your own. You cannot afford to allow worries to breed till you have them perpetually perambulating about your perplexed pate. One at a time is enough-too many for a musician, who can enter into his art only when the mind is in a pleasant state. Learn to let go of them as fast as you are dissociated from their cause,

Yes, and it makes the music lover's work so much easier to bear. With the brightness of pleasant emotions radiating through your inner self, work will be done with a surprising minimum of fatigue and with infinitely more satisfaction to yourself. Nervous strain will almost vanish; and you will wonder how it is that you come through the day's task with so little of weariness. In fact, so long as you are happy in your work-happy inwardly and cheerful outwardly-you need have small fear of "nerves." They are the earmark of the cynic, of Mr. Gloomy-face, and of the companion of the "blue devils."

So, be cheerful, and then more cheerful. Be cheerful-because it will make life more worth the living. Be cheerful-because it will make work less burdensome Be cheerful-because it will assure better work from your pupils. Be cheerful-because the greatest success is to enjoy real living. Be cheerful—because it means more and better music!

The Revolutionary Etude



A Christmas Story of Music and the Great Unrest

By CAROL SHERMAN

PART II (Concluded in this issue)

Synonsis

He sat at his piano, in the November twilight, in-

the heartaches, the fears, the jealousies, the glory of

the triumphs for those who win out, and the dreadful-

ness of the tragedies for those who have spent their

thought of the gravity of his own position. He shut his eyes and rested his forehead upon his folded arms,

on the desk of the piano. The busy day with its one

hour of the D Major Organ Fugue of Bach-Busoni, its two hours of the Liszt-Mozart Don Giovanni Fantasie.

lettering:

Thaleon, strong and practical as he was, reeled as he

[This story began in the December issue of THE ETCHE and its concluded in this number. This was Marshall and This concluded in this number. This was Marshall and This control of the thing being suspected of some very contemptible work as a spy for one of the Central Powers, disappears in Paris. Now the contemption of the contemption of the Central Powers, disappears in Paris. Now the Central Powers of the Central Powers of the Central Powers of the bis technic and his repertoire, especially since Mary has promised to herome his wife after his debut. Strepomski's coming to America is also widely advertised. Taleca racti-coming to the Central Powers of the Central Powers of the group. Managing to keep his identity from the unsavory austrian, Thaledon tracks him to an East Side recert, where,

At first Thaleon did not realize the significance of the explosion. The trial of a group of Nihilist agitators had tensely engrossed in the serious nature of his enterprise. been scheduled to come off before the end of the week. Scores of times he had seen in half a dozen cities the The most baffling part of it was that the two men and announcements of young artists trying to break through the one woman in whose possession incriminating evithe strong, high walls of public approval; but he had never quite comprehended what it meant. What a dence was found were not of Strenouski's violent pity that the artist had to spend his precious energies group of Nihilists, but rather members of a very sincere and altogether well-meaning society of young seeking the wherewithal to make what the circus man Americans excited by the inflammatory literature of the describes as "bally-hoo." Yet without the crowd, success is impossible. With dozens of young musicians destructive Radicals. Even the ingenious sccret service work of Elliot Pyle, aided by Thaleon and the faithful making their débuts every few weeks, all bowing and little Saxon, Hans Tobleman, could not find the bridge beckoning to the hallowed crowd of listeners, the situathat one might naturally suspect would connect the extion in New York and in every large art center beplosion with the agitators. comes as tense as a battlefield. Only those who can see behind the proscenium know of the unlimited sacrifices,

As for evidence at the spot-well that had taken care of itself, and blown every last vestige completely away. Fortunately the newspaper accounts of the number killed were greatly exaggerated. Possibly this was the reason that after four or five months the case lacked that spectacular interest which detectives demand as their meed. It soon became known as "the Court House mystery," and the whirring New York civic machine went on, hardly noticing the broken cog.

If time were measured by the metronome instead of by the clock, Thaleon's year would have been recorded prestissima can malta agitata. The presence of Streponski in America was a wonderful spur. Thaleon did not in any way deceive himself about the Austrian's great genius. In Vienna, Thaleon had had many friends and admirers whom he had not forgotten. Several of them, indeed, had detested Streponski and his ophidian manner. One called him "the cobra," and wrote Thalcon twice, urging him to practice harder and harder every day, as the rival concerts approached.

Mary Stapleton had seen enough of the artistic life in Vienna to realize that, if Thaleon was to ascend to the heights of real virtuosodom, she must sacrifice many delightful meetings. She had long since been convinced that generation after generation of her wholesome American lineage in business, manufacture, the clergy and the law had not destined her to become a great singer. All her father's wealth might have gone into the coffers of teachers and managers with little avail. Therefore, she began to devote all her attention to the career of Thaleon, and to her great delight her music-loving father seemed to be equally enthusiastic. His great love for music, his long reading of all kinds of musical papers, gave him an understanding of the situation. Purely as a matter of chance, the court in which he most frequently practiced was in the wrecked Court House Building. This led to many intimate conferences with Thaleon which Mary could not help witnessing with very proud delight.

Early in November, the musical papers began displaying two-page announcements of the coming concert of Streponski. Evidently he was lavishly furnished with means from some source. Thaleon's own announcements had been entirely too modest. Had it not been for his wide circle of friends among the critics, he would have received but little attention. They knew Thaleon's ambitions and his art well enough to spread those priceless little lines through the various reading columns in a way which is always superior to the finest display advertising. Yet, Thaleon knew that Streponski's large announcements in the musical papers were only the forerunners of a larger campaign of publicity which would have a very direct effect upon the ticket-buying public. The daily papers, the three sheets, the window cards all running into cost up in the thousands, had never been a part of the original scheme of the American pianist. Even now, his expenses were five hundred dollars more than he had expected; and there was apparently no limit to which he might not go.

through the friendship and toyally of a German-American portant information for the United Nates Government. Among other things discovered by Tollahem is a copy of narkings. Both Thaleon and Streponds have evidently selected this for their opening concerns, Shortly thereafter which all but annihilates an important court house in New York City.]

His surprise was even greater when he opened a letter on his piano, which read:

Do not blame me or thank me for the enclosed. It is entirely father's fault. You would be amused to see father when he has read the big Streponski advertisements in the musical papers. You know father. There are no two roads with him. Last night I heard him telling a man that Streponski is one of the most ordinary bianists that ever sailed from Europe to America. Imagine, and father has never even heard Strebonski Every time he sees the advertisements, he thinks of the ruin of the court house, and though there is no evidence to connect Streponski with it, father has thrown all his usual legal reserve to the winds and is willing to believe Streponski guilty of anything. If there is any doubt about it, father excitedly asks, "Where does Streponski get his money?" Since no one he asks has



EXHAUSTED WITH HARD WORK, THALEON SLEPT SOUNDLY AND HAPPILY.

the slightest idea of how to answer, father replies, "Well and botter and the welfare of his family, lost heart there!" and that settles the matter. Isn't it deliciously funny? Dear old daddy! How happy I am that things have taken this turn! He already not only looks upon you as his son, but he has enclosed a promissory note with the check for \$3,500 because he knows you well enough to realize that you would not accept this as a

Always your loving

Thaleon replied at once over the telephone, and in a half hour he was thanking Mary in a more-but perhaps we had better not say anything about that.

Too prudent and practical an American to waste any of his money, Thaleon knew that if he did not make a "splurge" when Streponski was using that method in advertising, he would suffer with the unthinking concert goers who are called by the loudest voices,

There was a precious day with photographers, printers, a clever and honest manager who had known Thaleon since boyhood and rejoiced in the opportunity to buy more desirable publicity. Then another friend, an advertising expert for a large corporation, was approached. His fees were quite beyond Thaleon's means, but friendship is a wonderful reducer of fees. An intensive campaign was planned; and, by the time Thaleon was ready for the great day, New York and half the country knew that there was an American pianist whose playing had been compared with that of Paderewski by two of the greatest teachers in Europe.

Thaleon saw little of Streponski, save for a chance meeting at Ditson's or Schirmer's. Then the two men merely bowed. Quite evidently Streponski had no suspicions of Thaleon's investigations into his underhanded work. Once he heard from a very genial manager of a New York music store, known to everybody as "Daddy," that Streponski had inquired whether a thief had ever brought in a carefully fingered copy of the Chopin Revolutionary Etude for sale. How well Thalcon knew that etude, only he and Mary were aware, There was the secret of Streponski's fiendishly brilliant . performance of the work, a very ingenious fingering which permitted far more rapid performance and at the same time did not mar its clarity. Since Streponski's recital was scheduled for the night of the twentyfifth and since he was certain that Streponski would be sure to include this "war horse" in his program, Thaleon gave more attention to this number than to any other on his program. The critics could not fail to draw comparisons. Thaleon purposely did not adopt the fingering of his rival, but set about endeavoring to contrive new effects à la Godowsky. He tried hundreds of new ideas until he finally realized that he had hit upon one that seemed like an inspiration. He was not altogether in sympathy with the current pastine of distorting Chopin's delightful masterpieces to make the public gasp; but at the same time he knew that if he could contribute real beauty to a work in keeping with the technic of the times, even Chopin would have been delighted to hear it.

The first time he played the etude in its new form in the Stapleton home, Mr. Stapleton was not content until he tried over a dozen records of the work from his library-records made by as many famous pianists. At the end he asked Thaleon to play again. With the last notes Mr. Stapleton put his hands on the boy's shoulders and exclaimed: "Do you know, young man, I'm mighty proud that you are an American."

Some days after that famous evening at the Stapleton home, Thaleon returned from a concert late at night and found that his rooms had been entered in his absence. A small sum of money was missing and a few articles of jewelry. Evidently the thief had been frightened away, because there were other far more expensive articles lying around. It was not until the next day that he began to suspect that the theft was a blind, when he commenced to hant for some letters that faithful Hans Tobleman had sent him regarding the machinations of Streponski and others in the Nihilist group. Fortunately; he had contrived a kind of code for the little German-American so that his connection with the affair might not be recognized. Whoever had come into the room, it was certainly not Streponski, because lying spread out upon the piano was the precious copy the Revolutionary Etude.

One or two "second person" conferences with Haus failed to reveal that he was in any way under suspicion by the group that met nightly at the East Side Cafe. where the little musician sawed faithfully with his bow back and forth numberless times over the strings of his

and quickly sought employment in an uptown cabaret. As the time for the recitals approached, Thaleon

could think of little else. By the tenth of December he had dismissed all of his pupils and devoted his entire time to practice and to outdoor recreation calculated to contribute to his vitality. "Pep," Mary's father called it. For four interminable days he did not even see Mary. Then they met one night, just to celebrate over the fact that the seat sale was far beyond their expectations. Lavish advertising had paid. If it only succeeded in filling one hall and launching his artistic craft! It was, reported that Streponski also had a most excellent "sale." The papers were already commenting upon the appearance of the rival pianists on the same day and the critics were whimpering about their over-worked concert days, forgetting that many of them spend much of the summer pretty much as they chose in cool country resorts.

The twentieth, the twenty-first, the twenty-second, the twenty-third, the twenty-fourth-and then the twentyfifth! The days ticked by like the strokes of the executioner's clock. On the morning of the twenty-fifth Thaleon awoke as in a dream. No man on his weddingday could be more excited. After a cold bath and a walk in the open, he returned and played scales for a half hour. He had resolved not to touch his "program" that day. He and Mary had also decided not to see each other before the concert. To make this scheme endurable, her father had arranged to go out to Long Island for a "run," as their English chauffeur ex-

Exactly at twelve-thirty, Thaleon heard a knock at his door and two men entered very abruptly. "Are you Thalcon Blake?" asked the leader,

"Yes," stammered the bewildered pianist.

"Well," said the other man, "we are from the Secret Service and we have a warrant to search your rooms." "But," blurted Thaleon.

"There ain't no buts with us, young fellow," exclaimed the detective. "We are here to find a piece of music, curred, and a mighty important piece, too."

"Here we are," said the other man, taking a piece of paper from his pocket and comparing it with the Revolutionary Etude on Thaleon's piano. "Here it is, pinpricks and all."

"I always wondered what those pinpricks were," muttered Thaleon.

"Oh, you did, did you? Well, perhaps the judge will enlighten you later on to-morrow," guffawed the larger

"But it doesn't belong to me," insisted Thaleon. "Of course," said the little detective. "Get your hat. Remember all that you say here will be put down

"But I can't go now. To-day is the day of my recital and the whole house is sold out."

Both men looked at each other and then broke out in roars of laughter. "Say, young man," said the larger government officer.

"if you don't go with us, we've got to carry you; and that won't look very pretty in the streets."

Thaleon realized that the time for quick action had come. He could settle nothing here. In three hours at the most he must be on the platform at Aeolian Hall. Consequently he put on his coat, and, asking the detectives if he might take their arms as he walked through the street, he got the reply:

"Oh, you needn't think we're worrying about your getting away. The last fellow that tried that never

came back to earth no more." On their way to the office Thaleon saw a face that filled his heart with joy. It was little Hans Tobleman. struggling under the burden of his big viol, his everfaithful countenance beaming with Christmas smiles Hans came up but was roughly brushed aside by the

"Hans," said Thaleon, "I'm in trouble. I'm arrested." "Shut up," said one of the detectives. "Our orders are to let no one talk,"

Thaleon did not need to talk, as Hans trundled along

On their arrival at the office Thaleon told his story quietly to the chief who was courtesy itself. He was assured that if he could produce the right alibi he would he released. There was no question, the chief said, but that the code message pricked in the piece of music . could be connected with the Court House explosion and, what was far more serious, it was also an attempt at a huge bass fiddle. Hans, however, fearful of his bread too serious and too sensible a man not to realize that revolution in the mining district. The chief was far

Thaleon was telling the truth. Yet, it was necessary to have some one other than Hans and his big viol to vouch for Thaleon. Hans forgot all about his appointment at a Christmas dinner in a cabaret and left his bull fiddle in the corner of the chief's room while he went out on a search for Eliott Pyle.

A dozen times Thaleon congratulated himself that he was dressed ready for the recital. If the worst came to the worst he could yet go directly to the hall. The time dragged infernally until it seemed as though Pyle would never come, Finally he rushed into the room with the breathless Hans behind him. In two minutes Thaleon was on his way to the Astor with Hans for the finest luncheon he had ever had in his life.

We shall have to refer you to the daily papers for the criticisms on the recital. Perhaps the most practical estimate of its success was the contract made the next day by a large manufacturer of records, calling for Thaleon's services for a period of five years. Thaleon, despite his exciting experience, was more invested with poise than ever. When he reached the Revolutionary Etude, which came just before the final Liszt Fourteenth Rhapsody-he glanced out over the darkened. silent house and then burst forth into a pianistic whirlwind such as New York had seldom heard. "Rosenthal, Paderewski and de Pachmann combined!" one enthusiastic "cub" critic called it.

The recital over, Thaleon rushed from the stage into the arms of not only Mary, but her father as well, Thence, they went to Gramercy Park, where Thaleon had another overwhelming surprise. The Stapletons had arranged a kind of congress of the best artists and musicians in the city as a reception to Thaleon. Surely there never was such a Christmas fête. The great receiving rooms had their walls dressed with Christmas tree branches, until the house looked and smelled like a transplanted forest.

"What do you think of it, Thaleon?" asked Mary "I can't think of it," he whispered, "all I can think

As for the Streponski recital-well, that never oc-

"Plain Language"

By Ada Mae Hoffrek

Do you adjust your language to the needs of each particular pupil, or express yourself in the same way to all? One pupil will understand a method of expression which would be like Greek to another. Try to make your language so simple, plain and clear that even the most backward could understand it.

If you have a particularly backward pupil make things elear by the use of examples and illustrations. Remember that the language of music is new to them, just as a foreign language would be to us.

Many advanced pupils do not understand all that is expressed for their benefit, but are unwilling to admit it for fear of seeming stupid. Much valuable instruction is lost because we get into the habit of using one fixed method of instruction, full of words of many syllables and long phrases. We forget that the pupil's vocabulary, musical and otherwise, is not so extensive as ours.

Inform yourself what language your pupil understands and then speak that language.

There is a reason for the success of a book like "Robinson Crusoe," in words of one and two syllables. It is because so many people can understand it.

Aids to the Correct Fingering of Scales, Hands Together

By A. M. Steede

 $\ensuremath{\mathrm{W}}\xspace_E$ are all doubtless familiar with the pupil who can play scales with absolute accuracy, hands separately, yet becomes hopelessly muddled as to fingering when asked to play them together.

Of course, if the fingering had become automatic, as it does in time with endless correct repetition, this would not occur, but we cannot defer the practice of scales, hands together, until this has taken place.

The only possible course is to insist on the pupil observing the fingering very carefully, and the following simple rules will be found helpful in gaining accuracy In scales C, G, D, A, E and Ab major, the THIRD fingers of each hand play together.

In F, B, Db, F# and Gb, the THUMBS play together. In Bb, the fourth finger of one hand plays with the

Similar rules may be evolved for the minor scales.

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Professor of Pianoforte Playing at the Peabody Conservatory, Baltimore



mother. He next studied with Sidney Moss in Sydney.

the impossibility of unscrambling eggs!

However this may be with regard to our favorite breakfast food, it is precisely the process of "unscrambling" which must be employed to render the majority of seemingly intricate musical passages intelligible, and consequently capable of being mastered with com-

The majority of passages, no matter how extended and elaborate, are usually but sequences or successions of short figures, however complicated the finished structure may look—and sound—it is generally possible to discover the skeleton around which it is built.

As it is useless to expect the fingers to master any passage which remains a puzzle to the mind, it will be the intelligent student's first concern to analyze the structure and become familiar both with the skeleton and the means employed to ornament it.

Apart from the necessity of this for technical mastery, it will be equally helpful for purposes of memorizing.

The methods of building passages with figures whose identity may seem disguised, are of course, quite nu-

Among the simplest is the device of the rhythmical disguise, as for example, the use of a two-note figure in groups of triplets.

may seem, on first sight, to be composed of two different figures of three notes each, whereas, it is really a recurrence of a two-note figure.



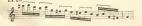
The "skeleton" is simply our old friend, the triad of C major, each note of which is preceded by a passing note, or appogiatura.

Bear in mind, however, that this type of analysis must not be apparent to the listener; the rhythmical accents must not be changed-unless specially marked phrasing by the composer demands it-in order to conform to the figure recurrence. In other words, while the passage under consideration

should be thought of as 1B, it must be accented as called for in 1A, that is, it must have four accents, not



An example of a three-note figure treated as a quadruplet: regarded in the light of the rhythmical grouping, this is composed of three different figuresthe fourth beat, as a figure, parallels the first-instead



Mr. Boyle was born at Sydney, Australia, June 29, 1886. He has made concert appearances in 280 towns in Australia. Berlin. Mr. Boyle is the composer of numerous successful his musical studies at first were conducted entirely by his He has played extensively in Europe as a concert planist works. Mr. Ernest Hutcheson has played his planoforte and was the first to play the MacDowell Celtic Sonata in concerto in New York.

The late Theodore Roosevelt once commented on of but one. The skeleton is practically the same as: passage being the F major triad, each note preceded by

A still more easily unravelled type of passage is that in which no true rhythmical disguise exists, but



George F. Boyle

where the fundamental figure begins on another note

of the group than the first. I have seen a student come to grief over such a

Op. 10, No. 8, hy failing to remember when the two last notes of the group comprised a fifth and when a fourth, whereas, if the figure were considered as starting on the fourth note of each group, the same mistake could hardly occur, as we then have simply a succession of short trills (beginning on the upper note) on each note of the C major triad.

The same study furnishes another example of an ornamented triad, and closely resembles our second ex-



Here, again, there are not three different figures, as suggested by the grouping, but a regular recurrence of one type, as shown by the brackets above the notes, the

a "gruppeto." A similar passage occurs at the end of

Chopin's Etude (also in F major) Op. 25, No. 3, How many students have been appalled by the mere sight of this left-hand passage from the study in C# Minor, Op. 25, No. 7?

as being in Bb instead of A#-and the discovery of the "skeleton," would simplify it considerably

Another easily recognizable type is a double-note passage broken up into its individual components. The following from the familiar Gb Etude of Op. 10 (the so-called 'Black Key Etude,")

is clearly made from

which can be simplified by grouping in twos to obtain a shorter figure and more regular sequence.

Such passages, although written in single notes, should first be practiced in their fundamental state, as double notes, as this teaches the hand to prepare its necessary positions more rapidly.

The same principle of practice should be employed in most passages consisting of chords broken up into single notes, at least when the fingering for the single notes will be the same as that for the chord. This from the C Minor Etude, Op. 10, No. 12 (known as the "Revolutionary")



may be practiced with advantage-in order to become familiar with the foundation of the structure, as well as to teach the hand to "prepare" adequately-in the following manner:

* The key signature is changed so as to avoid accidentals.

Octave passages alternating between the two hands, demand special attention on account of their frequent

The effect intended is generally the "tripling" of a single note passage by the addition of the first and second octaves above.

As a common and simple example, take the chro-



This is obviously an imitation of the effect which would be produced by



and intended to be played much more rapidly and with the possibility of a far greater degree of bravura (although, of course, the alternating-hands type may also be used in soft effects) than would be possible in the latter example.

It is important to remember, however, that while in 8A we have the complete chromatic scale in three registers, in 8 we have it in one only, the middle;

therefore, a proper tonal balance is here very necessary. If the thumb notes are allowed to predominate we obtain the effect of the complete chromatic scale, as in 8B, but if the notes played by the fifth fingers are unduly strong, they are too far apart to sound coherent, and we obtain an entirely different and erroneous effect-in this ease, two conflicting whole-tone scales,

In passages of this type, therefore, look to the thumb notes for the complete figure. An example occurs in the Romance in Db by Sibelius.



Looking at the thumb notes alone, the figure is eas-



Of course, passages of the alternating-hands type are not always written in octaves, therefore, the "figure notes" will not invariably be played by the thumbs, though they will generally be found in the lowest notes of the right hand and the highest of the left. Exceptions can usually be analyzed easily enough. In the following examples, the essential effect is always the same, that is, a trill between G and Ab, with the harmony of the dominant seventh chord of C major.



be produced by a different pair of fingers. In 10 by L. 1-R. 5; 10⁴, L. 1-R. 4; 10⁸, L. 1-R. 3; 10^c, .. 1-R. 1; 10D, L. 3-R. 3; 10E, L. 3-R. 1.; 10F, L. 4-R. 1; 104, L. 5-R. 1, and to produce the proper effect the notes played by these fingers must predominate.

The foregoing sketch but touches on the fringe of the subject and is only intended to be suggestive. If it enables the student to discover logical designs in passages that were hitherto only conglomerations of notes, it will

have served its purpose. Never lose sight of the obvious fact that technicalthat is, physical-mastery, depends upon mental mas-

Preparation for Action

By Russel Snively Gilbert

THERE is a reason for every touch employed in playing a piece. How many students during practice ever stop long enough before playing to determine what touch to use and how it should be used?

Before playing a note the student should be silent for a few moments and think of the touch advised by the teacher. If the student is not under a teacher, he should decide some definite thing that he desires to accomplish and meditate upon it a few moments before going to

In the recent war many men were not wide awake during their months of instruction. They were indifferent and did no quiet studying before the battle. As a result they went into action with no plan or understanding in their minds. When orders were given they did not understand them. They then tried to think while in

action, thought wrong and were shot in a few moments. So many try to do their thinking while actually practicing and not in advance. It is no wonder that the teachers are discouraged when lessons are brought to them "shot full of holes." Five minutes of quiet thinking will often save an hour of wasted action,

Finish in Piano Playing

By G. de Long Harrison

One of the celebrated French teachers (Louis Diemer) was asked why he was so partial to the compositions of the writers of the seventeenth and eighteenth century. His reply was, "the great attention to detail, the delicate perfection of the technic, the detailed accuracy which the works of Rameau, Scarlatti, Padre Martini and Couperin, Le Grand and many others alone seemed to promote." Of course, Bach is really the culmination of the styles of all these writers, but in the older writers there is a kind of opportunity for fineness and clearness which always has a beneficial effect in the way of imparting finish.

Goethe's Neglect of Schubert

No musician has done more to bring tonal heauty to the works of Goethe than did Schubert. In his day the great poet was a powerful force in this land. His influence was so great that a word from him would have been of great service to a young composer. Goethe's knowledge of music was very slender, indeed. On the other hand, his immense popularity in Europe was such that he was constantly being importuned in person and by letter to meet this and that person. In 1817, when Schubert was twenty years old, his friend, Herr Freiherr Josef von Spaunn, wrote a beautiful letter to Goethe. asking that the great poet would send him "two words" giving Schubert permission to dedicate to him some of his famous settings of the Goethe poems, including The Erl King." They waited in vain for a reply. Goethe was evidently too busy to pay proper attention. Later. in 1828, when Schubert was a little better known, he ventured to send a personal letter with another group of songs. Again no letter ever came. The composer was greatly affected by this and terribly discouraged.

In 1830 Goethe heard the great singer, Schroeder Devrient, sing the "Erl King for the first time. Then he realized the greatness of the genius of the composer. who had set no less than seventy-two of the poet's poems to music, and Goethe is said to have been filled with re morse with his neglect of Schubert. Alas! Schubert's beautiful soul had fled two years before that time. He died in 1828, at the age of 32.

"When Shall I Stop Taking Lessons?"

By Norman H. Harney

THE question as to the proper age for beginning the study of music is one which is asked repeatedly and answered in detail again and again. But there is another question which, while no less important, is not nearly so common, and that is the question which serves as the title of this article. The advice which first suggests itself in answer to this query is. "Study with a good teacher until there is nothing

more to learn." And, then, if the questioner, eager for more information, asks, "When will that be?" the advice-giver, assuming him to be altogether honest and candid, will, in the great majority of cases, be compelled to reply. "Not as

Of course, no student likes to face the prospect of taking lessons all his life long. Every one looks forward to the time when he will, in some sense, have "finished his education" in the field of music, when he will have gained the right to work independently, to be his own guide and counselor. But, on the other hand, it is a mistake for the student who has finished a regular course of studies to decide definitely that he is through with lessons forever; and this applies to the person taking up music professionally as well as to the amateur. The benefit to be derived from studying with a good teacher in any field of education is found not merely in the fact that the teacher can impart certain information to his pupil, but comes very largely as a result of the stimulus and incentive which the student receives from his instructor. Everybody who has studied some times alone and some times with a teacher is well aware of this. Strive as we may, we will not accomplish as much work or make so much progress when working alone as when we have a teacher to set us a definite task from week to week,

For this reason any music student, no matter what his stage of progress, can profit immensely by an occasional return to formal instruction under a good teacher. A violinist known to the writer, an enthusiastic amateur, whose student days in the commonly accepted sense of the term are far behind him, has at various times in the course of his life, when the leisure and the opportunity presented themselves, placed himself in the hands of a competent instructor and worked with him faithfully as long as his other interests permitted. Another enthusiast, a singer, goes yearly through a short season of coaching with the hest teacher he can find. In these lessons the two men find not only great enjoyment, but also the satisfaction of realizing a decided improvement in the quality of their work. They avoid the danger of growing "stale." They have the pleasure of knowing they are not standing still. There is a definite purpose behind their studies, and they feel that they are moving steadily in the direction of their goal.

Do not be too eager, young music-student, to leave your teacher. The time will come when you will be thrown upon your own resources, and this is right and profitable and necessary. Do not feel, however, that you are through with teachers for all time.

The Teachers' Round Table



This department is designed to help the teacher upon questions pertaining to "How to Teach, "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.



Time

THE ETUDE

"I have a pupil who reads her notes readily, and apparently understands time, but is unable to got the rapid notes in at the time they should he. She says she understands how they should he played, hut just caunot do it. Are there any studies that will assist her in this matter?"—
D. E. C.

What your pupil says she understands is of little importance. How she does her music is proof of what she really understands. The meaning of the word is determined by what it is applied to. If her musically understanding nature comprehends how a certain grouping of notes should be played, she will have no difficulty in performing it, except it be technically too difficult for her fingers to master. Your pupil needs a great deal of practice on the rhythmical adjustment of all sorts of note groups to the beat, and to the measure. Secure a copy of Studies in Musical Rhythm, by Justis, and Exercises in Time and Rhythm, by Hepler, and follow directions. In beating rhythmical grouping of notes with the pencil upon the table, it is a good plan while speaking the counts also to beat them with the left hand on the table.

Self-Teaching as a Cultural Asset

"A young man of twenty-two decides that plane playing will do him immensurable good by changing his loading hours into a veritable garden of refining influences, both for himself and chosen friends. A stubborn will put an end to study nt the age of ten, and during the last six years he has played trombone in the village hand, which has helped him musically. There is no teacher here with whom he can study. Do you not think that, with proper material in hand and hy careful study and interest (which is certainly marked), reasonably satisfactory headway can be made?"—B. O.

That stuhborn will which worked in the wrong direction at ten ought to serve in good stead now. Much of the evil in this world is wrought by a will directed in the wrong direction. If the same dogged persistence were exercised for good, what a change it would make in human affairs! Meanwhile, as modern slang would put it, "it is up to you," and you know that "Where there is a will there is a way." There are thousands like you in the country, and pondering over the same question. Those who have the stubborn will get somewhere in their playing; those whose wills are weak, fall by the

It is said that Schubert never studied counterpoint, which amazes those who study his Mass in A Flat, with its wealth of contrapuntal writing. The progress of many a musician is due to self-teaching. Indeed, it is this which makes every musician. A student is with his teacher two half hours, or possibly slightly longer, each week. If he is a serious student he cannot put less than thirty hours a week on his study. That makes twentynine hours he works with himself, and one with his teacher, each week. Is not the amount of his real progress, then, "up to him?" As I have often said, the teacher can only guide, direct, correct, and train; watch over him and see that he does not go astray. What we really known in music was first thought out by some one for himself

When Wagner dared new chord formations, no one had taught them to him. He taught them to himself. When Liszt added to the technic of piano playing, he added something not before known or tried. He thought them out and taught them to himself. The reason why so many pupils fall by the wayside, completely fail in their efforts, even when talented, is because they are totally devoid of this mental initiative. They do nothing except what is told them by the teacher in his little half hour. They never observe, discern or think enough for themselves to know what to do with a new composition. Even with a simple little piece that they may happen upon, they cannot tell "how it ought to go." Of control over their mental faculties, and of knowledge how to direct them in thinking, they have none. The profession itself possesses many of these. Teachers who can only repeat what they have been told, and they rarely remember but a portion of that. Others are so fertile in

of instruction and apply them in their work.

Your young man, therefore, has a vast field open before him. He is not likely to acquire virtuosity mastership at the age of twenty-two, but as an accomplishment, a means of delightful diversion, and a possibility of opening up to himself the wonderfield of musical composition, and, even though living in a remote village, being able to keep posted to a considerable degree on what is going on in the world of music, he is master of his own destiny. You do not ask if he can become a reliable teacher; in this he would need more direct training. But as a cultural asset, what he will acquire will be invaluable to him, if he has a taste for music.

If you will send to the publisher he will provide you with a graded list of study material, etudes and pieces (the latter classified as classic, semi-classic and popular), which you can turn over to your protegé. He will find no better manual of general instruction than the columns of THE ETUDE. By referring to the back numbers of the ROUND TABLE you will find many outlines of selected studies and pieces that will be of great assistance to him.

High School Credits

"The following is a high school plan in the sec-ond grade for giving credits for outside music study under private instruction: Technic, all major study under private instruction: Technic, all major scales in parallel and contrary motion. Prepara-tory work in the minor scales up to B. Triads, npeggios, of all kinds through one octave. Fin-inger exercises. Transposition of exercises into familiar keys. Studies in short pieces of both lassic and modern composers. Analysis of form f all compositions studied. Harmony—the consopant intervals, explanation of principal triads and cadences. Ear training and dictation of phrases in one or two parts. Sight reading in grade one. How much work do you understand this plan to cover? I have pupils from many different eachers, but have never found one in second grade work who had anywhere near covered all this outline. Is it possible to get all of this in, in one short lesson a week?"—C. E.

This will be most interesting to the many teachers who read THE ETUDE, and may also serve to set many of them thinking. It looks more terrifying than it really is. Even with only one lesson a week, if persisted in for two years, and this matter given little by little, with reasonable aptitude it may be accomplished. It will give many a teacher a hint as to classifying instruction matter in such a manner that all items may be taken up and studied. Naturally all of the matter indicated could not he gone over at one lesson. It is to be boned that the time will come when teachers may not be expected by parents to show pupils how to play a number of little pieces, and this to be considered the main object of study. On the contrary, no more pieces should be taken than will not prevent the presentation of elementary theoretical matters from the early months of study. The major scale work suggested above is not excessive for two years' practice, even though they were not begun until the second year. Nor is the minor. Triads and arpeggios in one octave is not excessive. This does not even involve the passing of the thumb. If you will malre some experiments you will find that it is not difficult for pupils to transpose simple exercises into familiar keys. Let them try five finger exercises and pieces first. Commit them to memory, and then placing the fingers over other keys tell them to play. Your transposition work indicated above does not go much beyond this. The study of the classic and modern short pieces is just what you are doing now. Analysis of the form of such little pieces is very simple, and it is possible for any teacher to instruct even very young students how to do it. Very little is asked as to harmony. No more than can be told a pupil by taking two or three minutes at a lesson and continue little by little. It is the same with ear training and the elements of dictation. More and more attention is being given to these. Sight reading should be begun at an early day. Let your pupils gradually grow into these things. The trouble is that so many teachers have never thought of doing such work. It is time they learned how and classified their instruc-

mental resources that they can think out new principles tion accordingly. All this work could easily be compassed by a reasonably gifted pupil in two years' study and practice.

Two Tables

"I What is meant by table work in piano les as? Will you kindly explain what it comprises?

2. How much technic, including scales, finger exercises, arpeggios, etc., are comprised in cach grade in piano playing, grading in ten grades? 1. Table work applies to a system of finger training

before attempting to use the keyboard. Many teachers begin their first instructions in this manner, and when systematically applied, with most excellent results. It may not have occurred to you that playing the piano is a sort of gymnasium, in which muscles are trained in special ways for special purposes. Table work is usually confined to the very first beginnings, and with some teachers is very brief, and with others elaborately developed, several weeks being used before the keyboard is approached. In this the fingers, for example, are trained to make the first elementary motions correctly and in supple conditions. Then they are trained until the motions are automatic, and the muscular control well developed. The greatest difficulty with beginning piano pupils is the effort to do a number of things at once, pronounced by popular maxim to be impossible. But the adage was made before anyone had tried to play the piano. Those who begin with table work believe in one thing at a time, and try to develop elementary finger action as much as possible before attempting the complications of combined keyboard and reading notes necessities. Intelligent pupils approve such a beginning, but an ignorant clientele resents it not being able to see that the student is thereby learning to play.

2. I know of no one who has exactly systematized the amount of technical work essential to each grade. Pupils vary so in the advantages they have had, or their readiness in accomplishing a given task. The matter of exercises means using them as a constant means of development throughout one's study. To determine the grade a pupil may have attained you will judge by the manner (accuracy, tempo and interpretation) with which a player performs the pieces and etudes assigned to a given grade. When he or she can accomplish this in a satisfactory manner it is time to classify said pupil in the next grade.

Bricks for Building

"1. Will you please counsel me as to what should follow Bach's Two Part Inventions, the three books of Czerny-Liebling, Heller, Op. 45, 46 and 47, with the usual scale and erpegatio work. Should I give Cramer now, or would I hetter use Should I give (tramer now, or would I netter use Choolin? Should the Three Part Investions be given at this time? Which numbers should be used? . "2. Please suggest some soles suitable for this grade, and also a concerto. Would this he called eighth grade work?"—D. R.

1. The Three Part Inventions may follow, or they may be deferred for a time for the sake of varying the work. Numbers 1, 2, 7, 9, 10, 12 and 15 make a good selection. Chopin should not be used yet. Cramer should be used and some of the Clementi Gradus Also. the first book of Moscheles. Opus 70, should not be overlooked Octaves should be studied. A joint use, on the part of the teacher, of the fourth book of Mason's Touch and Technic, and the Kullak Octave Studies will prepare you to teach octaves. Then you may be able to use Chopin, first time over at moderate tempo. Then, after a diligent study of some of Bach's Preludes and Fugues from the Well-Tempered Classier, Chopin should he taken up again and an approximation towards virtuosity attempted. Your pupil is in about the sixth grade. Beethoven's First Concerto is a good one to begin with. For solos, Mendelssohn, Rondo Capriccio, Op. 14; Schubert, Impromptu in B Flat, Op. 142; Chopin, Polonaise, Op. 26, No. 1; Schubert-Liszt, Soiree de Vienne, No. 6; Chopin, Impromptu in A Flat; Sinding, Rustle Useful Teaching Hints

By Joseph George Jacobson

WHILE working hard to acquire a technic do not

neglect to cultivate the touch,-what the old-fashioned

Germans called the tone development of the touch

Technic can become artistic only when qualified by re-

finement and poetry in taste and touch. Mere bravura-

playing is ill-advised. Old Cramer said: "De mon

temps on jouait fort bien aujourd'hui on joue bien fort."

an almost untranslatable pun which might be rendered

thus: "In my time they used to play loud well; now

they play very loud." Let your technic be controlled

by thought, for without the latter it would be purely

Thought is intensified by emotion, the latter is the

"Divine Spark." 'le feu sacre," that something that lifts

an audience into rapturous ecstacy and fervor-note, for

example, the playing of d'Albert, Rubinstein, de Pach-

by intellect through which real refinement and wise dis-

crimination are nurtured-note, for example, the play-

ing of Josef Hofmann, Godowsky, Heifetz, Levitski

A great pianist should possess these four characteris-

tics-emotion, talent, intellect and technic. In addition

to this, a noble culture, which has restlessly made its

incursions into all the domains of intellectual wealth,

adds the breadth and symmetry to playing, and gives a

lofty repose to art through which genius ascends to that

high peak of fame which commands the reverence and

Watch carefully the effects of the pedal, which is,

ndeed, the soul of the piano, as Rubinstein called it 1

do not believe that the higher art of pedaling can be

taught. There are very fine books and academical, old-

fashioned rules, which say: "Change the pedal at every

new harmony," etc., but the real scope of pedaling is

far wider than that assigned to it by any little dry-as-

dust strictures of the conservatory or the academy. To

create color is the true mission of the pedal. The

genuine artist knows no rules when recreating his pieces,

and will often combine even heterogeneous harmonies,

especially when playing modern compositions. Then

there is the type of piano to be considered. One piano

will admit of more use of the pedal than another. The

Seldom do you hear the great pianists pedal through the

same piece alike. I asked de Pachmann before one of

his concerts in Berlin if he used the pedal in the short

introduction to the G minor Ballad by Chopin. He replied, "Of course not." But I noticed that at the con-

cert he instinctively used the pedal three times with

Bonaparte's Flute

By H. E. Zimmerman

It will be remembered that after the battle of Water-

loo, Joseph Bonaparte, King of Spain, and brother of the

famous Napoleon Bonaparte, fled to the United States,

and resided for a number of years in Bordentown, N.

J., under the name of Count de Survilliers. Flute playing, then so very fashionable, was one of the Count's

favorite pastimes, and it is said that there were few

in the country who could equal him. Among the more

frequent guests at his home was a young society gen-

tleman of Philadelphia, Pa., whose repertoire with the

flute included some old Scotch airs that were par-

ticularly pleasing to the Count. The flute which the

young man used was the pride of his life; but one

evening as he was laying it aside the Count exclaimed

in a burst of enthusiam, "Wonderful! You can make music with a stick. Such a player should have a hand-

some instrument. Accept this flute of mine, and I will

hereafter use yours." The young man in question was

Thomas Fitch Bunnell, grandfather of the present owner

of the flute, Mr. H. M. Norris, of Cincinnati, O. The

flute is of glass, with pearl and silver keys,

coustics of the hall also require different pedaling.

admiration of the world.

man and Paderewski. Sometimes emotion is controlled

How Teresa Carreño Taught the Piano

By Walter Howe Jones

[Mr. Walter Howe Jones, formerly professor of music at Mate University, Champaign, Ill., and a composer whose provides have frequently appeared in THE ETUNE Was a form pupil of Mine, Carreño, His description of her plan of imparting number lawowledge is unique and helpful.]

MME. CARREÑO was very wise in her teaching, for she knew when to point the way and when it was best to leave the pupil to discover it alone. For instance, when I began with her I had been preparing a program which I wanted to play privately before some musical friends when I should have it ready. She let me keep at work on it, heard me attempt the numbers now and then, and criticized me in a few words, but always with a careful reserve. At last one day when I found myself floundering through a passage in the Chopin Ballade in G minor, I jumped up from the piano and exclaimed, "I'll never be able to play this program!"

She smiled and said quietly, "I'm glad you have found it out." Then, after waiting a moment for that to sink in, she added, "Do you really want to play it?" "Most certainly I do."

"Then if you are willing to do just as I tell you, it will not be long until you are able to play it." "I'll gladly do anything you say," I told her.

Her advice was that I drop work, not only on the program, but on any other compositions as well and devote my time solely and entirely to work on finger exercises and scales. It took me from four to six hours daily to get through the task she gave me, and I played those things to her at every lesson for three months. Her sole comment each time was, "You're doing well; keep if up." Finally one day when I had finished she suddenly said, "Good! Now play me your program."

"But I haven't thought of it for three months," I gasped in astonishment. "That makes no difference. You knew it then and

it will come back to you now." To my amazement I did play it, as I had never believed I would be able to. It was simply that my fingers had needed training to do the work my brain demanded

Punctuality at Lessons

As Madame Carreño had not come to Berlin to teach, but to give concerts, and as her overwhelming success from the very first made her in great demand all over Europe, my lessons were somewhat irregular; but in her greatness of heart she saw to it that there was never a long time between them, and she always kept me filled up with work to do. She would even wire me when she was returning from an engagement, and though she might not be spending more than three hours in Berlin she would find time to give me a lesson.

One particular lesson I can never forget. She had asked me to lunch with her, after which she taught me for an hour. At its close she said, "Now what are you going to do?"

"Go home and work these things out,"

"Not to-day," she said. "Instead you are going to sit here and listen to me practice. You may get some pointers." She was to give a recital the following evening in

Dresden, and it was this program she worked on. Beginning with Bach and then a Beethoven sonata, down through a list that ended with one of the rhapsodieswhich she called "the fireworks"-she played each number slowly, thoughtfully, and with the utmost care; and if she made a slip, the passage was gone over a dozen times correctly before she would leave it. She sat at the piano five hours that day; and it was the most impressive lesson a pupil could ever hope to have. It taught me more than I could otherwise learn in a year,

The Brunhilde of the Piano

One day, immediately following one of her big Berlin recitals, when she had been acclaimed by the critics as the "Brunhilde of the piano," I went to her for a lesson. I was so overcome with my temerity in daring even to sit down to a piano in the presence of such a great artist that I became painfully self-conscious. In consequence, I played badly, as if I had no brains, and as if each finger were a drumstick! Finally she said, "See here, get out of this. Go down stairs, go out on the street and fall in love with someone, no matter whom-the first woman you meet, and then come back and play!"

An imp of mischief suddenly took possession of me, and with a gulp at my own audacity I replied. "Madame, I need not leave the room to do that!"

With a flush and one of her sudden brilliant smiles she said, "I accept the compliment. Now do me the honor to play as you should."

This little tilt restored by self-possession and I did play, better than I thought I could.

During all my time with her, how kind she always was !--how thoughtful and how great hearted! She took pains whenever possible to have me meet the great musicians, saying it was a good thing to know such people, and one could always learn something just from being with them. I could give the names of many of the truly great to whom she introduced me, but I will only relate an account of my first meeting with one of the greatest of his time, since it was an unusual occasion and there was an amusing contretemps attending it.

Freezing Out the Wrong Man

A short time before it happened, Madame Carreño had said that she sometimes wished I were with her when I was not, as she was frequently annoyed by newspaper interviewers and found it difficult to get rid of them. I told her to let me know at any time when one was annoying her and I would take care of him. Very well. One afternoon I was to be at her hotel at one o'clock for luncheon and a lesson. When I went in the clerk told me Madame was already in the dining room. As I entered, I saw her at a far table, and, seated with his back towards me was a man talking earnestly to her. I fancied she looked bored, and I thought that here was my chance to rid her of one of the pests. I would properly freeze him out. I walked to the table, passing the man whom I did not even look at, and greeted her, talking rapidly about some commissions I had executed for her. As I talked, I glanced at the man out of the corner of my eye to see how he was taking my snub, and was stupified when I realized that my newspaper reporter was none other than Dr. Hans von Bulow. I wished could sink through the floor! I stammered and stopped speaking. Madame Carreño, immediately sensing the situation, introduced me to him, saying I was a former pupil of Miss F. whom he knew very well, and at present I was studying with her. He greeted me most cordially and I was invited to sit down with them. In time I recovered from my embarrassment, and ate my luncheon while listening to their conversation, which was on subjects well worth while. When the coffee was served, von Bulow took out a gold cigarette case and offered me a cigarette. I was declining it when Madame said, "Take one. You know you're dying for a smoke." Von Bulow said, "Yes, do have one, they're not bad,

they're Russian " So I took one, and Madame whispered to me to put it in my pocket. Von Bulow, hearing it said, "Oh, no, it's too bad to deprive the young man of his smoke;" but she told him she was sure I would rather keep it as a memento of the occasion than to smoke it. Whereupon, with a funny look on his face, he handed me the case

again, saying, "Since you do me so much honor, have another one to smoke

I often met him after that and he was always cordial, and I think he enjoyed the joke, that he, who could snub so fearfully, had once been snubbed by a poor music

As for Madame Carreño it was her quick understanding that saved the day for me; and I cannot do too much honor to her, not only as a great artist, but as a wonderful teacher and a whole-souled woman.

Blundering Players

By Angela Becker

THE young piano student, if given the initiative, will begin to play a study or a piece in a very confident, hasty manner; as if to say:

"I'll show you what I can do."

But the doing does not proceed in as lively a fashion as originally intended, and after strutting through a few measures, the over-confident student usually "comes up for air" and tries to discover just where he is. In other words, such performers have managed to remember a part of the piece and really play it "by ear," as the term goes. They create quite a number of rests or stations which do not exist in the piece.

A good way to remedy this childlike fault, is for the teacher to count aloud before allowing the student to begin to play. For instance, count two full measures slowly and distinctly, to give the player the proper tempo, Then insist upon the player counting aloud. Also explain that it is much better to play a little slower and to concentrate the mind on the notes as they are written. Instead of a rest station here and there, the playing will be smoother and more uniform in character.

THE ETUDE

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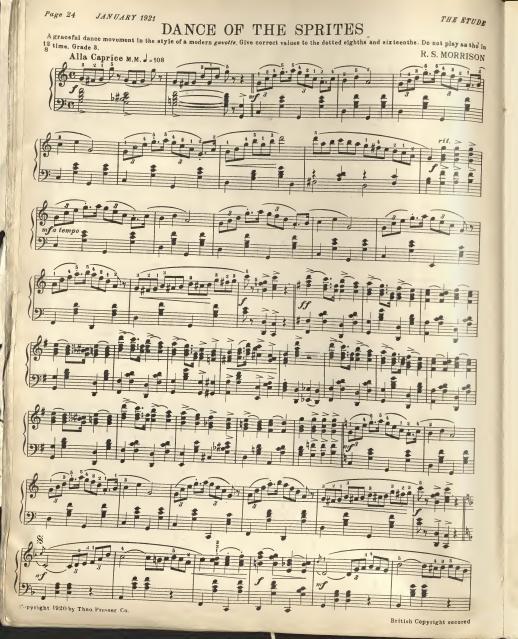


THE interest and delight in music history is that it is about something constructive-something for the betterment of mankind and not like the average general history which Voltaire described as "a picture of human crimes and misfortunes."

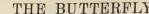
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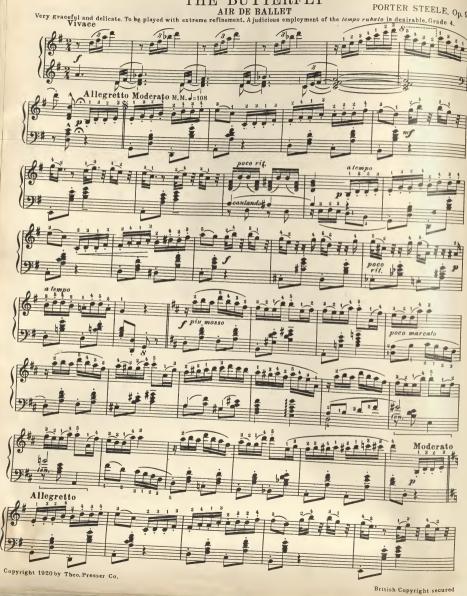
* From here go back to the beginning and play to Fine; then play Trio

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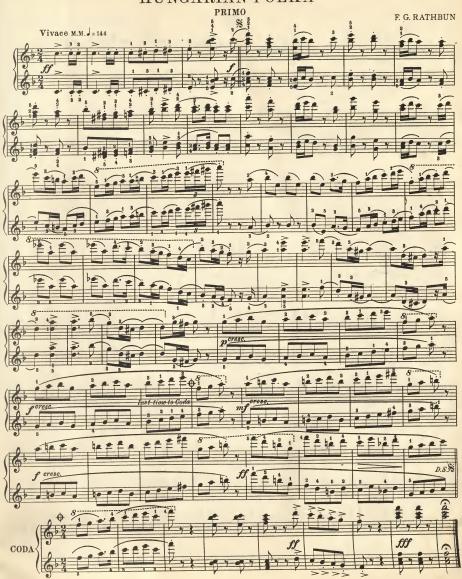




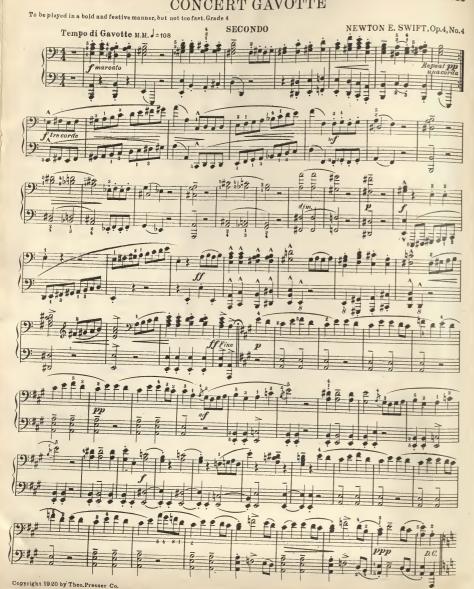
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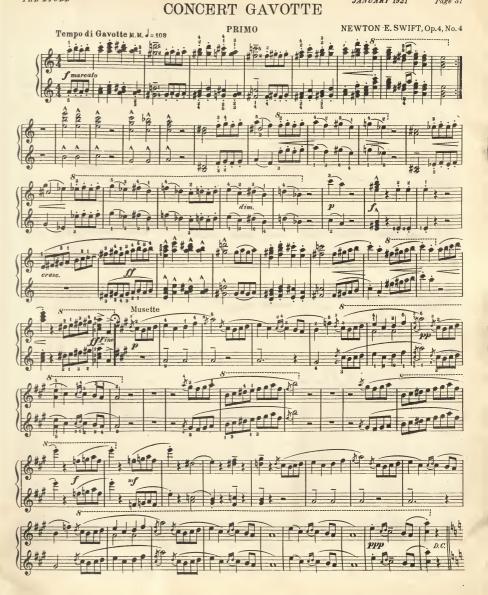


HUNGARIAN POLKA



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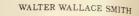




marcato il basso

LITTLE INDIAN

















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SUNNY AFTERNOON



Folk Songs in the Home

THE ETUDE

By Benjamin E. Galpin

Teacher.

"Good morning, Joseph! How is your violin work progressing this week?"

Pupil (disgustedly).

"Same old story. Grandma keeps tell-ing my mother that we are wasting our money giving me music lessons. She is always telling about an old friend of hers who became a fine fiddler and never took a lesson in his life. Mother realizes how well your pupils succeed, but grandmother does not. It takes the spirit out of me to have grandma make fun of my seales and 'scratching' as she calls it.'

Poor Joe! A fellow can't play ball unless he has a little cheering from the erowd. Grandma's day and generation and her nationality were evident. The first thing to do was to win over grandmother. If she still balked, a fine, intelligent, young pupil might be lost. Accordinly Joe had for his study lesson The Wearing of the Green. At the next lesson he said:

"Grandina has changed entirely. She says that she never heard a boy as young as I am play so well. She wants mother to give me three lessons a week instead

What grandma wanted was times, and being "from the old sod," she heard music in The Wearing of the Green, where many teachers might have heard only a jingle. The folk song that persists has a human, artistic value miles above many of the popular teaching pieces. When father hears his daughter sing My Old Kentucky Home, or The Old Folks at Home, he sits back and puffs his perfecto and dreamily says to himself, "Well, perhaps all I have put out for music lessons is worth while after all." Folk songs of this type are the bridge over which many a sensible teacher has walked to success. Fit yourself to conditions. It is often far better than trying to make conditions fit you. In time the parents can be trained to like better music, but to attempt to make them swallow Bach Fugues and Brahms Intermezzos may bring on the sort of musical indigestion that costs many a teacher the loss of a pupil.

Their Fads

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I. J. Paderewski-Billiards and poultry. Alberto Jonas-Chess. Enrico Caruso-Caricature and sculp

Real Talent Always Triumphs THE talent in which all the require-

ments of an artist are united is very rare. Real talent will get along even with an inferior teacher, in some way or other; while the best teacher cannot produce talent where there is none. Such a teacher, however, will not beguile people with promises that cannot be kept.-Lill LEHMANN in How to Sing.



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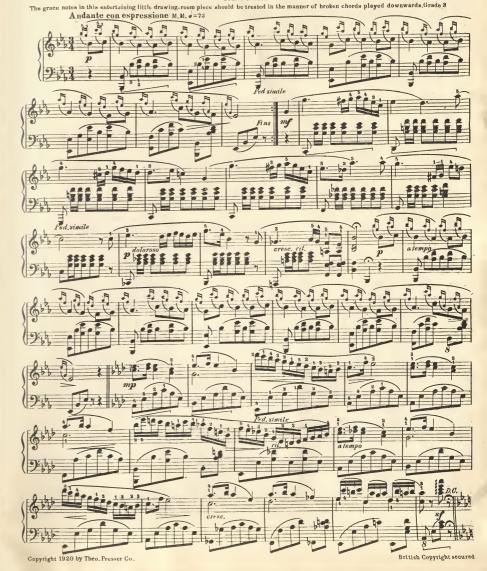
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GOLDEN DREAMS

M.L. PRESTON

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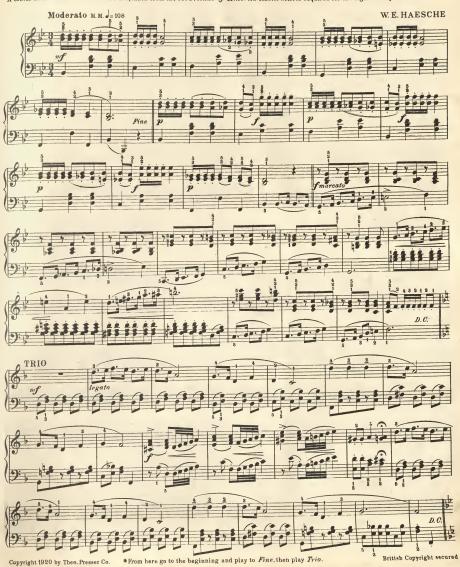




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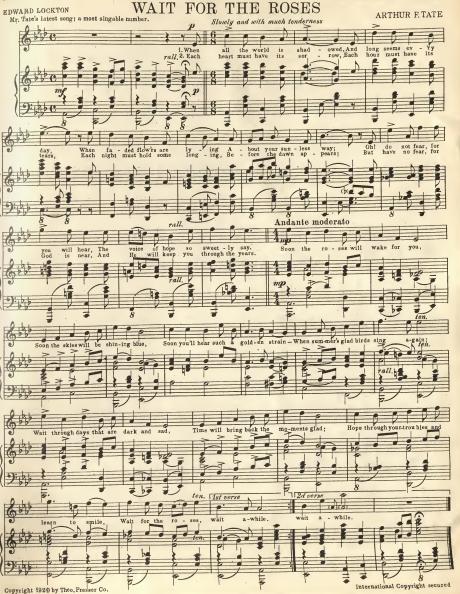
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A Humorous Musical Anti-Climax

One of Mozart's favorite operatic basses Before he had a chance to receive the were his very low, powerful notes. It is in a still more powerful voice: said that when he went below the bass staff he gave the impression of descending into a deep cave. Once, when he was singing in Mainz, he finished an aria with

THE ETUDE



was Ludwig Fischer, for whom the comnoser wrote the part of "Osmin" in the sailor in the gallery took up the pitch Entführung. Fischer's great joy and pride of his last note and sang the following

After that Fischer never bragged about

Interesting Facts About the Opera

THE recitative is said to have been first petus to the development of opera in his

ing written a half-dozen libretti for operas. These, however, were very probably not like the libretti of the modern operas, but more like the old Greek tragedies with choruses. However, the popes, in 1500, had a very complete theater, in which the scenery by Peruzzi is said to have been of a really marvelous realism for the time

This recitative is said to nave been first introduced by Vincenzo Galileo, father of the great astronomer.

Pope Clement IX is credited with havmusic for special ceremonials.

Among the many great masters who have not permanently distinguished themselves in opera might be cited Bach, Haydu, Schumann, Mendelssohn, Brahms, Grieg. Chopin, Liszt. The operas of Handel, Beethoven and Schubert were temporarily successful but with the exception of Louis XIV of France gave a great im- Fidelio, have almost entirely disappeared.

Practical Letters from Etude Readers

A Cure for Tardiness

o THE ETUDE:

EVERY teacher has difficulty in getting To THE ETHIR: young pupils to report early enough for their lessons. Here was the way I solved the question in my own home studio. In my waiting room I had all sorts of things to make their waiting interesting. There were pictures, books, copies of THE ETUDE, was expected to copy and work out for the

the time I expected them. PATRICIA LYNCH. International Falls, Minnesota.

Profitable Vocal Exercises

To THE ETUDE:

A RECENT writer in the Voice Department A RECENT WITTER IN THE VOICE DEPARTMENT OF THE ETUDE STATES that one should always practice "mezzo voce." My instructor, who received his training under the great Gaetano Nava in Italy, has always maintained that if one does not sing with full voice, the voice will become "emasculated" and lose that full, rich power that it possesses by nature. His rule was "light tone for quick scales." Of course, this depends largely upon how much the voice has been developed. A particularly good exercise is that of

skipping light octaves downward, maintaining the light quality as you descend. This keeps the voice smooth and even. ETHEL M. HART, Los Angeles, Cal.

Loose Wrists

TO THE ETUDE: PERHAPS my experience with stiff wrists might be beneficial to some other ETUDE reader. My remedy is to give short exercises of the type of the five-finger exercises, and after the performance of each group lift the arm, and hold the hand in a thoroughly relaxed position, so that the hand "droops," as though lifeless, at the wrist. If this is repeated a great many times it will be found that the exercises themselves are played in a much more relaxed manner. I have found this very lessons, he must deal with the serious matsimple and very beneficial.

MRS. W. RANDLE Michigan. A Very Serious Problem for Out-of-Town Studente

THE writer of this came to New York from a small town in the Middle West, with the purpose of studying singing. It was very easy to arrange for lessons in advance, but impossible to arrange for and, best of all, a large blackboard upon living quarters. The first week I spent in which I wrote exercises in note spelling, a hotel, where the rate was away beyond cale writing and chords, which the child my pocketbook. The following week I secured rooms in a rooming-house on the lesson. This simple plan insured having the pupils on hand a little in advance of were good enough and when I have been supplied to the cighties. The rooms told the owner that I would have to practice. Vocal practice at best is not entertaining, and at the end of two weeks I "got notice." Then I applied to various student rooming-houses of a semi-philanthropic character, and found that their waiting lists contained names which had been on for nearly a year. I had a liberal amount of money to spend for room's, but it was nearly five months before I was finally located in the quarters that I now have. They are far from my liking, but the tenants are out during the day, and I can practice to my heart's content. My lessons have been very expensive, and I cannot help feeling that I have lost half their value by the annoyances and interruptions I have undergone. At the same time I have blessed my luck, time and again, that I am of the so-called "stronger sex." It is easy to imagine what a young and sensitive girl, dumped upon a great city like New York, has to undergo to secure proper quarters. What our big cities need now are dormitories for the students who come from a distance to study with private teachers. The need is a very real one. There is little use in establishing new music schools unless this is attended to. Moreover, I think that every wideawake teacher should have a list of available rooms, in order to assist pupils. Of course, the housing shortage at the present time makes this matter extremely difficult, but in normal times the teacher should realize that even before his pupil has his ter of living.

L. D. F. New York





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Department for Voice and Vocal Teachers

The Department this month is conducted by the great London Voice Specialist, William Shakespeare, now of Washington.

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F. W. Wodell of Boston, D. A. Clippinger of Chicago and Mme. Clara Novello Davies of New York.



A SCHOOL OF SINGING

A Masterly Article by One of the Most Eminent Living Teachers of Voice,

WILLIAM SHAKESPEARE

[Mr. William Shakespaare, born at Croyden, England, has devoted his entire life to the art of masic. He was a choir boy, and at the age of thirteen was a church organist. He studied composition with Modules and sum a scholiarship at the Royal Academy of Music, sudpting under William Sterndale Bennett. Received the Mendelseshan scholarship for grains playing and composition, after the management of his Trub, his footnated in the Composition of the

On my desk before me lies an article on "A School of Singing" written by me some time ago for the ETUDE. Being now asked to write more on the subject to which I am devoting my life, I feel I ean scarcely do hetter than head this article with the same title. On reading through my first essay. I cannot help feeling that at the time of writing it I was inclined to he pessimistic, for it concluded with such questions as:

Do schools still exist for the maintenance of the highest principles? What are schools doing in the pres-

ent day? In our concerts and theaters are we

enjoying sounds of beauty, or are we still pained by notes unnaturally forced, harsh and tremulous?

As time goes on one may feel more encouraged by the interest now spreading everywhere in all that concerns singing and the best way to cultivate it. The public is becoming educated towards a higher standard of art. Gradually coarse sounds emitted by immature, so-called singers are rejected, and the pure and more expressive and restrained sounds of the artist are being appreciated. This discernment will help replace the mere virtuoso: his miracles of technique, in the absence of expressive phrasing, will no longer suffice. Noise alone is being found out and the feeling is growing that "Art is not meant to astonish, but to move."

In its highest sense singing may be described as "Our emotions tuned and worded." It is that, which stirs within us similar emotions-nature appealing to nature; quite different from singing which fails to stir, which leaves us untouched and indifferent. Have we not trembled and turned cold by the accents of the great artists?

Prolonged Study

To bring about such results, prolonged study is, of course, necessary. The student must have mastered a technic or series of studies which enables him to display his skill with confidence ease and without any signs of effort. Until he can sing without disturbing the expressiveness of his face he has not mastered his art: in other words, "the greatest art lies in its concealment." By a rigid method, instead of revealing the emotion intended, he will only be betrayed through his look of embarrassment. Let us now consider some of the principles of singing which, once grasped, may prove simpler than we expected. Mastery over the difficulties of voice production gives confidence to the singer; his breath will not fail him, he will sing with accuracy of pitch, purity of tone, unerring pronunciation and, lastly, with all the expression and emotion with which nature has endowed him.

ment in the throat. (3) How to sustain about the waist, but not too low down. or place this instrument over the breath. Practice many times drawing in noiseless (4) Tone or perfect pronunciation. (5) breaths, at first slowly, then quicker and Freedom of facial expression. Unfor-quicker, without those gasping sounds too are little more than half an inch in length, tunately, the space at our disposal must often heard. Noiseless breath! compel a cruel brevity.

1. Much more breath must be drawn in

by the singer than for ordinary speech, as this would not last out the phrases, nor the breath so as to economize it. If we do could he intensify the sound of his voice this rightly, it will give us a sensation as sufficiently for theaters and large halls. of warming some imaginary object in The enormous volume of breath necessary front of the mouth, as, let us say, the to the singer, causes the act to be quite finger placed close to the lips. Practice gymnastic in character, very hard work, this warming exercise for 10, 15 or 30 although good for the health. Some seconds, six times a day, not only in the cords lengthen and vibrate in greater masters have given pupils such instructions silence, but also while whispering a long thickness; indeed, they thicken and as to cause them to distend themselves in ah. Do not sing, we are now practicing lengthen in the low notes as do the strings different contortions. The matter can, breathing so as to establish a habit, which however, be put in a nutshell. Breathing later on should become unconscious. We is rightly done when we draw in a suffi- will practice one thing at a time. How an inch long. Proof that a note is corcient quantity of breath in absolute silence. many people worry the voice in trying to rectly started—that the vocal cords vibrate

Economizing the Breath

Now for the act of slowly sending out The shoulders will now repose, the chest do two things at a time—to sing as well as



WILLIAM SHAKESPLARE

The subject thus divides itself into: will scarcely be raised, the sides and back, to hold the breath. When we can vocalize (1) The management of the breath. (2) under the shoulder blades, will be enor-The management of the vibrating instrumously expanded, as well as the ahdomen to balance back the breath with the right breath muscles-there is nothing else to do it with 2. The vocal cords in the Adam's Apple

> so it is not much good using a telescope, or a microscope, or even a laryngoscope for we should learn too little. Let us understand, however, that when the edges of the vocal cords are brought together so as to be exactly opposite and in the right position, they quiver to the breath pressure as the violin strings to the bow. The higher the note, the shorter become the cords and only the edges quiver. The lower and broader the note, the more do of the pianoforte. The wonder is, that all this can happen in an instrument only half with the right length and thickness-is afforded when that note starts in fullness exactly on the pitch intended, or only the mechanism appropriate to that note could have produced that tune. The ecoppings heard only too often, are the result of too big a note, or of earelessness.

3. Some placing or support of the voice is necessary as the tension of the cords is increased. Certain muscles which torm the floor of the mouth and the root of the tongue serve to balance the larynx (or Adam's Apple) and keep it in position over the breath. This should be done unconsciously with no sensation of holding.

To put the matter in a nutshell: When the lowest notes of the chest voice are sung, less tension of the floor of the mouth is neces:ary; but by examining with the fingers underneath the chin, when the higher notes of the chest register are emitted, a greater increase of tension can be observed. The louder and broader the note, the more difficult is it to place or balance it without stiffening the floor of the mouth. In a lesser degree the medium voice is also supported and the head voice seems to require little contraction about the floor of the mouth.

Sing with a Free Jaw

If, in order to make high notes, one screwed up the strings of the violin too much, we should probably break the instrument, as the strain would be too excessive. So it would be if we sang too big, too long or too thick a note-the tension required would be so great at the floor of the mouth that instead of balancing tile voice with unconscious effort as we sing, we should be compelled to hold at the throat and fix the floor of the mouth. This would fix the jaw and the face and the cyes. Moral: Do not force up the register higher than can be done with a free jaw, and with a natural expression of the face and eyes. Again, the note which is THE ETUDE sung in the chest voice when it should be non. While his lower chest notes were

medium, or thick when it should be thin- rich and full, at the same time, so to speak, ner, or medium when it should he head most softly veiled, his high notes were voice, cannot be emitted with unconscious absolutely of overpowering beauty, and ease, but reveals the singer's embarrass- he knew how to use them with equal ment; he cannot tune, he cannot pro- power and ease up to the high D. nounce; worse and worse, he cannot express. Look at his face. Is it not often rabid as in rage, when it ought to be expressing love? Have we never observed

Vowel Resonance

4. Tone or pronunciation depends, as we have seen, on the way we tuned and placed the note. Whenever the root of the tongue is fixed, the body of the tongue is implicated. On the freedom of the body of the tongue depends the pronunciation. The vowel sounds ah, at, a, et, it and ee are formed by raising the tongue. Try this by whispering. Other vowels demand that the tongue be balanced back, as: aw, er, ot ut. Oo is formed with the lips, which in good singing act independently, as well as does the soft palate.

Donders, a Dutchman, was the first to discover the fact that the cavities of the mouth, when shaped to produce the difterent vowels, resound at a different pitch.

\$ 1. Jerrette oo o aw ot ah ut er at et a it ee The little t not to be pronounced:- et the sound

By prolonged whispering, he learned to recognize the particular pitch of each yowel. Mr. William Aiken, of London, has proved that when the cavities in the mouth of a man are rightly adjusted, the vowels in oo, o, aw, ot, ah, ut, er, at, et, a, it, ee, sound the scale of C. Women, by reason of their smaller mouth cavities, should sound a third higher, viz., the scale of Eb. When these whispers are correctly tuned we have an absolute pattern of how the throat and tongue should feel during singing. When the note is easy to start in fullness, exactly on the pitch and with vowel purity, as during whispering, the singer has hit on the correct producwhich should gradually and unconsciously be economized, and will prove to be more and more of the nature of warming rather than blowing.

5. The freedom of the throat which causes the notes to sound in fullness to this controlled breath permits, and is ever accompanied by, freedom and expression of the face. The facial expression, ever changing with the emotions, is nature's mode of conveying appropriate color or timbre to the voice. Observe the sound of the voice of the moon-faced and insipid. they had permission to tale a walk, they Observe the hrightness of the vivacious, often went through the Porta Angelica, the love in the affectionate.

Ferdinand Hiller, a friend of Mendelsohn, described, with striking eloquence, quainted with their own failings through the perfection of singing displayed by an artist whom he had just heard. He wrote they were either employed in the great perto a friend:

Pubinl's Greatness

"After John Sebastian Bach, Handel and Beethoven, I do not despise the lighter charms of Rossini and Bellini, premised, singers. Such a one was Rubini in his

was cultivated made him quite a phenone- of the most natural and easy register."



The sonorousness of his voice, combined with his unerring precision in attacking the notes, thrilled all hearts. To this must he added a dexterity of execution and an agility, in which he equaled the most famous instrumentalist; further, the most distinct pronunciation; and, above all, a truly electrifying capability of expressing every shade of feeling that may agitate the breast. There was the sweet sigh of pure devotion, despairing and menacing jealousy, the distress of the forsaken, and the blissful agitation of the happy; and I believe he could have made all these immutable themes of the loving heart tell on his audience in singing the simple scale.

Studies at the Papal School at Rome in 1624

It may likewise interest our readers to know Angeloni Bontempi's description of the form of studies at the Papal Singing School at Rome about the year 1624 A. D. "The pupils of the Singing School of

Rome were obliged to practice, for one hour daily, intervals of special difficulty, in order to get facility of execution; for another hour they were employed in practicing trills; a third they spent in singing rapid passages; and, finally, one in the cultivation of taste and expression. All this they did in the presence of the professor, who saw to it that they sang hefore a looking-glass, in order to learn to avoid every kind of grimace, or unpleasant motion of the muscles, be it wrinkling of the brow or tion-as it is called. One thing must be winking of the cyclids or distortion of the remembered, that in doing this, there re- mouth. All this was but the forenoon's mains the other halance, viz., of the hreath, occupation. In the afternoon they devoted half an hour to the theory of sound and acoustics, another to the study of counterpoint; a whole hour was then spent in learning the rules the master gave them for their compositions and their application in writing them; after another hour in reading, the rest of the day was spent in playing some instrument or composing notes, songs, or any work suited to the capacity of the pupil. These were the ordinary exercises on

days when the pupils were not allowed to leave the sehool. If, on the other hand, not far from Monta Mario, in order to sing against the echo and to become aclistening to its answers. At other times formances in the churches, as they were permitted to attend these in order to hear many great masters in their art who were flourishing under the reign of Pope Urban VIII, 1624-1644. This division of studies may seem severe, yet we know that singers however, that they are interpreted by fit of those times were able, up to their old age, to exeite their hearers to admiration by their perfect technic, the richness and "If one has not heard Rubini himself in flexibility of their voices, and the vigor the parts written for him, one cannot com- and duration of their breathing. These prehend the degree of rapture to which great results were achieved mainly through Bellini's music could inspire an audience. the caution exercised in the selection of Rubini possessed the most extraordinary studies and songs at the School of Rome, tenor voice, and the extent to which it which were always kept within the bounds What Doctors do for their own sore throats

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By Harry Hill

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By drawing attention to that one, its feeling of freedom, and its placing gen- the fillip of a foreign cognomen, without erally, and working in easy steps of a second and a third, and directing the pupil to maintain the clearness and placing of the pattern tone, more can be accomplished in a few weeks than in many months by fancy methods.

Take the bugbear of many singers, the vowel sound oo as in fool, if a singer can sing oh or ah freely and with good resonance, by dint of preserving the resonance sensations of those vowels on oo, the diffirulty is overcome and oo can be made as oright and telling as the other vowels.

Then, too, singers would not be held in the thralldom of closed and open tones, but the voice would be at perfect liberty to express the emotions as does the speaking

I have found that by making a pupil say oh or ah at ordinary speaking pitch, and noting the sensation, then having the pupil prolong the sound, making of it a vocal tone and keeping the same sensation, PERFECT VOICE INSTITUTE.
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Method, without cost or obliginies to me. I have put X opposite or as I term it, the edge or clearness, results come more quickly even with the

most stubborn cases: The pupil will soon learn to tell when the throat commences to interfere.

Definite Practice

By Alfredo Trinchieri

So often we say to ourselves, "Now I must practice for a while." How many times do we ask ourselves the question. What shall I accomplish by this prac-

What we really do accomplish will depend not on how hard we work with our fingers, but on how carefully we work with

Before beginning practice, select what able fortune. you shall do during that period. Then take a few minutes to read the music through carefully, to determine just what you wish to accomplish, just what idea should be uppermost in your mind. If it is a study, For what particular object was it written and just how am I to work to attain that result?" If it is a piece—"What was the composer trying to express in his writing, how has he done this and how shall I best accomplish the reproduction or recreation of this?"

With this done, one is ready for the real practice, the real study of the music. Get a definite object in mind. Work carefully toward that end. Then note how much more interesting study becomes, and, best of all, how much more is accomplished by Please mention THE ETUDE when addressing , practice.



LILLIAN NORDICA

"MADAME NORDICA," to give her her professional name (which, by the way, is pronounced Nor-de-cah, with the accent on the first syllable), was born on May 12, 1859, at Farmington, Maine. Her professional name was adapted from her real one of Norton, to give operagoers which, in those days, the singer's prestige would have suffered. Her musical education was obtained in the New England Conservatory under John O'Neill, She began her career by singing in a church choir. Afterward, she toured the country with Theodore Thomas' Orchestra, with great success. She sang also with the Händel and Haydn Society. All this was under her own name. But after she had made a successful début in London at the Crystal Palace with Gilmore's American Band she studied singing with Sangiovanni in Milan, Italy. And by his advice she made her début at Brescia, as "Violetta" in La Traviata, under the stage name of Nordica, which she afterward retained

Mme, Nordica was married three times. The first marriage, in 1882, to Mr. Frederick A. Gower, lasted eighteen months, and divorce proceedings were pending when Mr. Gower attempted to cross the English Channel in a balloon and was never heard of again. The second marriage-in 1896-she married the Hungarian tenor, Zoltan Doeme, from whom she was divorced in 1904. In July, 1909, she married a banker, George W. Young.

After the death of her irst husband Nordica reappeared in opera at Boston, and later made her début at Covent Garden, scoring a great success as "Violetta" in La Traviata. Her voice was distinguished for its roundness and richness in the upper registers, where sopranos are so apt to be shrill. She was estimated as one of the great dramatic sopranos of the day, and she sang many parts, mostly in London, singing also in concert. In 1894 she sang "Elsa" in Lohengrin at Beyreuth. After this she returned to England, where she continued to sing in opera, gaining a consider-

Her tragic end is well known. She was making the voyage from Australia on an operatic tour, when the ship was wrecked and Mme. Nordica suffered such exposure (subsequent upon an inoculation from which she had not fully recovered) that she succumbed and died at Batavia May 10, 1914.

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How the East Accepts Western Music

ern music of the lighter type familiar to audience evidently had no opinion of Mcn-Eastern ears. At one time it was chiefly delssohn. The small children made for records of native music that were sold, their mothers' arms in terror, and were but all this seems to be changing, and an only consoled with difficulty. The general enormous number of records of rag-time, feeling was one of astonishment passing to light opera, and music-hall songs are dis- displeasure. We hastily took off that recposed of directly to the natives. In China, ord and replaced it by a hunting chorus, much to my regret, sound reproducing ma- plentifully sprinkled with the blare of chines, together with large orchestrions, are horns. This met with a most enthusiastic gradually displacing the native orchestras reception. . . . We went on to the musicthat used to be so much a feature of every halls, and singers, and whistlers, and when tea-house and restaurant. It is, indeed, the interval was announced after Fou Rire, rather remarkable how Eastern races have the entire audience went off almost contaken to our light music, especially rag- vulsed with attempts to imitate it." time. I have many times amused myself Of the countries of the East that have with noting the effect of European music taken most kindly to Western music Japan on my native servants of different races- is the chief. Fifty years ago Occidental Malays, Tamils, Javanese, Chinese, Japa- music was unheard and unknown in the nese. I have played on the pianoforte or land. There existed only the native vagramophone all kinds of music-Stravin- riety, a good deal of which, incidentally, sky, Debussy, Irving Berlin, Elgar, Boro- is very beautiful and acceptable to Western din, Lionel Monckton, etc. In every case ears. When Japan started to modernize the result was the same, they were always she did it thoroughly, and included music attracted to anything with strongly marked in the scheme. British and French bandrhythm. Nothing else scemed to matter; masters were brought in to train army and the harmony might be ultra-modern and navy bands. A few years later Western involved, or utterly elementary, so long as music was introduced into the schools and the rhythm was there. Borodin's Prince colleges. Conservatories on Western lines Jaor Dances drew them just as surely as were established, mostly with German Irving Berlin's Watch Your Step, while teachers, who ran Japan's music for many such things as Debussy's L'Après-midi years. The Japanese proved apt pupils, so d'une faune found them absolutely indiffer- much so that they are now quite competent ent and bored. Strong rhythm, therefore, to look after their own music, which seems to be the element that attracts them they do. in Western music, and this doubtless ex- There is now very little to distinguish plains why jazz and rag-time generally the Academy of Music, Tokio, from simihave attained such a hold. I was much lar institutions in European centers. It interested to come across confirmation of turns out fully equipped students executhis recently when reading a most inter-tively, who are absorbed into the numerous esting book on Indo-China by a French orchestras and bands that exist in the counwriter, Beaudesson. He tells how he made try. Most of its teachers are Japanese, and experiments with a sound reproducing manowadays Western music has even entered chine on the Moi, one of the primitive races into court circles,-NORMAN PETERKIN in of Indo-China. In his own words:

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A. When you strike two black keys at the same time, one with each hand. O. Define "Form" in music. A. Well-it is not good form to applaud

by stamping your feet-you should clap Q. Can you say anything about the Hal-

lelujah Chorus? A. It was composed by a man named

Halle, who in his youth had been apprenticed to a blacksmith. Q. What does sf signify?

A. "So far." for one day's practice. O. What is a Minuetto?

A. A piece that you can play through in



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Edited for January by CHARLES GALLOWAY

"The eloquent organ waits for the master to waken the spirit."-DOLE



Charles Henry Galloway was born in St. Louis in 1871. When only seven years of age he exhibited remarkable skill at the organ and became widely known in local circles. He studied four years with Alexandre Culturant in Paris and became organised to the American church of The Hoty Trinity. Returning to America he has filled many important positions and has toured widely

The Theory of Music as a Prerequisite Study for Any Seriously-Inclined Organ Student

By Charles Galloway

struments, as its Latin name declares, the mal session: struments is the amistian of musicians; We have many music lovers; many the Doxology. And, oh, yes; I attended in the deep, and that often with danbesides his technical knowledge of har- who "sense" music with astute discern- your church service last Sunday after- ger." mony, counterpoint and fugue, he must ment; singers who sing expressively; have nothing less than inspiration, the players who "get an effect" from their genius creative of musical forms, and a instruments; but musicianship, thoroughspecial readiness of mental action without ness, fundamental culture, mastery over which all his knowledge would be but a technic, real knowledge of the theory and barren store. (Albert Lavignac.)

closed book to eight out of every ten persons beginning the study of organ, electric elevator. And my observations have been that the average prospective organ pupil not only has never analyzed, but has never even I shall not say played, but played at, a anecdotes, etc., about John Sebastian Bach Bach fugue or a Beethoven sonata. Nor and Ludwig van Beethoven-who never is my indictment of present day students fails to tell you that the former had of music in general a bit over-drawn. The twenty children, and that the latter was typical American youth is both lazy and deaf; all very interesting, of course; but conceited-very conceited. In many cases what about finger independence and muhe is the unfortunate victim of the cod- sicianly interpretation, without which no dling and humoring of a too indulgent one can ever hope to become a good or-Mamma; and very often of the false and ganist? positively hurtful praise of some interested, though musically ignorant friend. Which reminds me of the closing para-

If the organ is the instrument of in- ber of years is "done" at a summer nor- offertory anthem is written, into the key culties. Gretry says: "Pearls do not float

practice of their art-Ahl these are the Harmony, counterpoint, fugue and mu- rarities. Parnassus should be deliberately sical form are, as it were, practically a climbed, but here in America we expect to be "lifted" up to the heights in an

Then, too, lest we forget, there is the loquacious musicologist-and his tribe is legion-who is able to spin by the yard

What organ teacher but every now and then will have some pupil come for a lesson, which pupil, without even a smatgraph of a splendidly written article-In- tering of harmony, after seating himself jurious Praise—that appeared in the edion the bench apparently all ready for presiding at, I shall not say performing groups what otherwise would be a hopetorial columns of The ETUDE only a few his lesson, will begin to talk something upon an organ, has a weakness for the less mass of notes. months back. I copy verbatim: "The after the following: "I am sorry, Protruth is that the world is full of jack- fessor, but as I have not practiced much asses who have no hesitation in giving the past week" (this, that and the other discussion, to him who is not deaf to reatheir worthless musical opinions to other reason being offered in extenuation) "I son, is a self-evident, incontrovertible fact. up of scales, chords, arpeggios; and these jackasses who are foolish enough to value fear I shall not have much of a lesson for their well-meaning but quite worthless you. By the bye, before I forget about his theory of music," writes Doctor Carl the common forms at a glance. it, next Sunday morning" (exhibits sacred Merz, "is much like a person reciting a My advice to all organ pupils is this." "Serious study of music," writes Louis song with piano accompaniment) "I shall poem in a language which he does not Do not neglect the study of the theory Arthur Russell, "is the desire of but few have to play this accompaniment for our understand." of the hundreds of thousands of music alto soloist; and next Sunday night it will To thoroughly understand a passage of be in proportion as he applies himself to pupils in the country." A course of study be necessary for me to modulate from the music is the best possible help to over- the study of this important branch of

noon, and noticed that in playing hymn-I am very desirous that you explain to me been "in the deep after the pearls." just what you did, because I liked the Some of the direct and practical everyeffect very much indeed."

playing, certain triffing organistic qualifi- piece of music, thus saving the performer cations, that cannot be taught in five many a pitfall. It teaches scales and minutes or in five hours; no, and in some keys-an important bit of knowledge too cases, not in five months, not to say five often neglected, for the performer should years, as for instance, the transcribing of know in what key he is performing, and a piano accompaniment for an organ, should recognize the modulations in his modulation, and hymn-tune playing.

honest about the matter, knows only too It fosters confidence and repose to know well the futility-the absolute futility-of all about what one is playing. Harmony any one's studying the organ, at least is an indispensable help in reading and with any idea of becoming at all efficient, playing scales, chords and arpeggios; it without first more or less mastering not teaches how to modulate from one key only the piano but the theory of music.

appeal to the dilettante, or to the musi-fully prepares us for it. It is a great cal genius (spare the mark) who, when help in memorizing, for it classifies into gli-sando, harp, bell and drum effects; It is easier to commit what is underon the other hand, the proposition under stood, and to classify chords makes short

which hould normally extend over a number of B flat minor, in which tonality our come both its technical and artistic diffi-

of G major, in which key I always play on the surface; they must be sought for

The performance of an intelligent mutunes you seemed to play other notes than sician is always easily recognized. When were actually written, making a much hearing it, we are conscious that the fuller effect than I am able to produce, artist has solved the problem, that he has

day results of harmony are: It gives Well, there are certain phases of organ ability to correct misprints found in every piece as he passes them. The more we Every organ teacher, if he wants to be understand a piece the better we enjoy it. into another, and how to make interludes. What I have just stated is not going to We all play church music, and harmony

"The performer who does not know harmony teaches so that we can recognize

of music. The success of the student will

Sir Walter Parratt on the Organ Alexandre Guilmant as a Teacher

By Charles Galloway

"Use your full organ rarely, and never and not too often. Above all, remember long at a time; the pedals also should be that rhythm is, perhaps, the most attracheld in reserve for great effects. Do not tive constituent of music, and that it is keep the manuals constantly coupled. not at all easy to mark accent and phras-Many players couple the Swell organ with ing upon the organ. The old habit of reeds to the Great at once, and never altying all notes common to successive low the diapasons-the glory of the organ-to be heard alone. It must be conbenetfi of organ playing. Do not play stantly remembered that organ tone, from your Bach too fast, and remember that its sustained character, is fatiguing to listen to, and requires perpetual, but not the large pipes have columns of air which restless, change and variety. Keep your are not set in motion very quickly. Be pedals near your hands, and do not play sparing in full chords; few organists can too much on the lower octave. Use the resist any chance of playing five notes swell-pedal with discretion, not with jerks, with each hand, if possible."

To say that Guilmant, as a teacher, was phrasing, fingering, pedaling, legato, stacconscientious, is putting it mildly. He cato, Guilmant was punctilious to a dewould watch the pupil's every move; ab- gree. On the subject of rhythm, he could solutely nothing escaped his notice. If a at times wax very warm. He would elacertain passage were played harriedly, cidate, expostulate, lecture; in fact, I have chords is now fast vanishing, to the great the tempo became unsteady or the rhythm, seen him get exceedingly vexed—mad, inexact, the pupil was sure to receive a finally winding up his criticism (somesharp call-down. And, in my case, this times a veritable tirade), by giving a occurred with more or less frequency grossly exaggerated exhibition of a piece during the greater part of the first of played in faulty rhythm, following immethe four years it was my privilege to re- diately with a repetition of this same ceive, his instruction.

the ensemble between hands and feet, being played "just so."

piece played in perfect rhythm. Mru Guil In regard to the time value of notes, mant would insist on a recitative passage

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to play such pieces as Bach's Fantaisie in mant himself minor, Bach's Fantaisie in G major, Bach's Toccata and Fugue in D minor, Mendelssohn's first sonata, Handel's concerto in D minor-I say, anyone having studied these pieces under Mr. Guilmant, will recall how he would endeavor to inculcate, so patiently and persistently, the true recitative style. Then again, the trill, the shake the mordente-all these

came in for careful consideration. Mr. Guilmant was a stickler about details. How he did love to teach a good fugue, often singing an inner part for

Anyone having had the good fortune greater clarity of execution, than did Guil-He often told me that while it is pos-

sible to play some passages at a quick tempo, it certainly is not always expedient. Play whatsoever, wheresoever, whensoever, but "toujours clair."

books.

Of course, other composers—he knew and played them all—were drawn from for teaching material, and always to suit for peculiar requirements of each individual

the pupil! It always seemed to me that his heart and soul were in his work, that he really enjoyed giving instructions. And that he did get results is an inconvertible facility? I have heard him extractions of the convertible facility? I have heard him extractions of execution is not a desirable requisite for an organist to possess? Nor have I ever heard an organist capable of playing any more clearly, with

Transcriptions for the Organ

Transcriptions for the Organ

By Charles Gallowsy

The queetion as to whether or not orchestral music ought to be performed upon an organ has always been, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to an always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, always leven, in now, and it is after to say, and the limited with the company of the program of organs, it matters not how large or country of the say, and the company of t

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tion for their effects. Especially with the compositions of Bach, Handel, and Mendels in the compositions of Bach, Handel, and Mendels in the composition of the comp

Alexandre Guilmant's Engagement at the World's Fair, St. Louis, 1904

By Charles Galloway

ON September 12, 1994, M. Alexandre de la parting a few dully organ rectals on the Louisiana Purchase Exposition organ. During the sixth and last week of his engagement he gave become the core rectals, and on Sunday are the control of the control E. R. Kroeger-who made explanatory The fine qualities of the man and or remarks, gave a most interesting and en- the musician, touched all hearts in St joyable historical recital, making a total Louis; and it may not be inappropriate to of forty recitals in the course of six close these reminiscences with a poem weeks.

M. Guilmant took a deep interest in makmake the programs, each one of which was
arranged programs, each one of which was
arranged programs, each one of which was
arranged programs, and the second programs and warranged
his entire, series, and me composition during
his entire, series, and me composition during
his entire, series, and me composition of the
his entire, series, and and would his of the series of the
his published that was work programs
in an and of the programs of the programs
an anale. Now could any organist have
preparing his programs than was M. Guil
mant, who tried over and carefully registered uppreparing his programs than was M. Guil
mant, who tried over and carefully registered
grams, even the smaller of his own compositions.

which was inspired by him-an expression is appropriately musical form of the admiration which he won from others less gifted in expression. The Organ's Voice reverently inscribed to Alexandr. Guilmant, is by Miss Isabel Dickson:

I heard him play, And in that all supreme surprise, And in that all supreme surprise, Archibins my heart's exattant joy with the play of t

M. Guilmant was known as the modern Bach, whose music the French Maestro And then there came a meliow ringing As of forgiven Peris singing Of regained Heaven; to music winging Their heavenward flight. reverenced, and whose (Bach's) celebrated Prelude and Fugue in E flat (St. Ann's) M. Guilmant designed should The swelling, swelling, swelling time, The thrilling, thrilling, sounds in rhym Oh happy, happy, thoughts sublime! Oh such delight! open and close his Exposition series-

the Prelude serving as the opening num-I heard him play welrd strains of benuty. Rich tints of love; such heights of duty. His thoughts enshrine, heights of duty. That angels—charmed—might hover round here. ber of his first, and the Fugue as the closing number of his fortieth, and final A word, and only a word, relative to unseen choir—and swell the sound in delody sublime.

Ill God Himself might hend to listen,
thd univel at His own creation.

n ecstacy divine. What legato playing! What absolute

regard to detail! What independence between hands and feet! What a concep- My soul was stilled with awe-and still he tion of tone-coloring! What musicianly played, My heart was thrilled with love and passion-

sighs, cannot tell you what I felt—nor how, know—I feel it yet, but cannot tell, hear that mighty organ roar and shake and roll. provisations:

During the greater part of the seven the seven weeks that M. Guilmant was in St. Louis, weeks that M. Guilmant was in St. Louis, and the seven weeks that M. Guilmant was in St. Louis, and the seven weeks that M. Guilmant was in St. Louis, weeks that M. Guilmant was in St. Louis, and the seven weeks that M. Guilmant was in St. Louis, and the seven weeks that M. Guilmant was in St. Louis, and the seven weeks that M. Guilmant was in St. Louis, and the seven was the seven was

Maestro's host, ably assisted as I was by voted wife. The anecdotes and stories

Ills show-crowned head lifts—suppliant—in A radiant halo round him seems to rise:
A royal splendor luminates his brow.
I see the rapture kinds on his line—and now less that the result of the result ored guest, would fill a small volume; but The unit he universe is throbbing. God, 'tis Guil-mant's soul!

the following incident, thoroughly indicative of M. Guilmant's sweet, almost child- And theu-a pause-a hush-bc still-be like personality, ought to be made public. like personality, ought to be made public.

M. Guilmant gave the last recital on the World's Fair organ on a Saturday inght. The next morning (Sunday) be departed for Chicago.

M. Guilmant and be self-assisted the self-assisted for the self-a

Three Kinds of Technic

actual playing of passages. There is a the emotional meaning of the music is en-UNDERWOOD TYPEWRITER CO., INC.

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The same mention THE RYUDE when addressing on the same addressing on the

M. Guilmant's work:

provisations!

interpretations! What remarkable im-

gan, it was my privilege to act as the

my brother, now deceased, and his de-

that the writer could tell about M. Guil-

mant, especially those having their origin

during the seven weeks he was my hon-

THERE is a technic of execution, the nuances in tone and tempo, upon which



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Always send your full name and address. No questions will be answered when this has Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered

come of a small tone and how to improve that tour!—L. B. Huffern, Only to two red to the tour of the t

Clearly the Throat

Q. You would do me a great favor, as seell
as others, by publishing a remedy for clearing
the publishing a remedy for clearing
the publishing a remedy for clearing
the publishing and the publishing the
so-called "frog in the case, My throat does
not get home carefully, but of pet a sort of
remedy the throat; you could not very well
there is not become a sort of the country
to the country, but the country is not the
three in the throat; you could not very well
three in the country of the country
three is not considered the country
to the country of the country
to the country of the country
to th

Dominant and Sub-Dominant.

C is E flat, and the key-signature of E flat is three flats; it is also the key-signature of notes, it will be seen that the Do of the minor (in this case E flat) is also the Do have the same Do, they must be related. It should be remembered that the key-note of the minor La and of the minor Do.

Tonic Soi-fa.

Q. Kindly tell me who invented the Tonic Soi-fa method of reading weed musto, with details. Can this method be applied to any other form of musicf.—Sadle B., Washington, D. C.

A. The Rev. John Curwen, a non-con-A. The Rev. John Curwen, a non-conformist minister, invented the Tonle Sold-anethod of sight reading about the year 1841, 1816, and side at Manchester (England), in 1880, Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property tangkt, it is the finest system of the Property of the Pro

Control of Breath.

Q, is order to control the breath while singing, should there be a columbry susceptive the singing, should there be a columbry susceptive to be excluded every showing bring, in the property of the prope

Here and Semi-Breve.

Q. I find that the whole note (Q) is used for our time-standard or unit, in relation to for the standard or unit, in relation to the standard or unit, in relation to the standard or unit in the standard that the meaning of semi-breve to help short! How one the apparent contradiction be accounted to the standard that the time-notes, in the order of their during that the standard that the time-notes, in the order of their during that the standard that the

Q. Is not the name Fux, who wrote a musical treatise, the same as Fuchs, also a musician? Were they not one and the same?—E. L. B., New York City.

—E. I. B., New York City.

A. Although Fur is another way of spelling Fuchs, these are two distinct persons. Joperson of the persons of the persons of the defa in Venna, in 1741. He was composer to the Imperial court at Victora and operas, orationed and masses, the most remarkable of which is the Messa Genomical, and the person of entreity upon the church modes; it long served for a text-bod on street conterpoint, eight musiclens of the name of Puchs, the most notable being Karl Dorins Johann destined for the church, so became a student in theolog at the University of Berlin: but in theolog at the University of Berlin: but private pupil of Hans von Bülow that he renamed the church for the provision of competent organist, an excellent plannist and an able "the d'orchestre." He is best known, however, as a musicorripher and critic. His writings are most and the contraction of the competence of the contraction of th

(Continued on page 63.)



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"If All Would Play First Violan We Could Get No Orchestra Together."- R. SCHUMANN

A Late Start

Thousands of people realize that they to the movements involved in violin play- It is simply astonishing what a child- vinced that a crude, tactory-made fiddle, would like to play the violin, at an age ing. This adjustment cannot be made in like faith people have in the labels which which has originally cost \$7 or \$8 wholes when it is too late to acquire much violin adult life, when the bodily framework and are pasted inside almost all violins. sale, should be a priceless Cremona, simply technic. In childhood they resist the ef- muscles are more rigid. More important People, who could not be taken in by forts of their parents to have them study still, the processes which must be built up stage money, have unbounded confidence a musical instrument, never realizing how in the brain, sub-conscious mind, and nermuch they would enjoy such knowledge vous system, in order to produce the newly printed Stradivarius label, inside Then, when they reach a period myriad movements required in violin playin adult life where they attend a violin ing, and for that nice coördination rerecital given by some great artist, they are quired for the simultaneous working of thrilled by the beautiful tones, and the both sides of the body, cannot be made uplift of the wonderful music, and feel with equal success in adult life. The be-

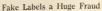
ing too late to hope to cope with the enor- late often complain of stiff fingers. In mous difficulties of the Tschaikowsky or most cases it is a case of "stiff brain" and the Paganini concertos; but they cannot "stiff nervous system." Piano students see why it would not be possible for them commencing late complain of the same to play such pieces as Schumann's Träu-thing. How often do we hear such stumerei, Saint-Saën's Swan, or Beethoven's dents say, "I can play either hand sepa-Minuct in G. These pieces sound com- rately, but cannot put them together.' As our correspondent says, the adult realize the matchless art which gives these may have a better conception, mentally, of istic of the maker, etc., etc.

pieces their wonderful effect when inter- the expression necessary for the music, but the trouble is he cannot acquire the people who wish to know the limitations violin as the child can,

attending a late start. The following letter is typical of hundreds received by the volving difficult technic, are equal in difficulty to the best work of the most highly "EDITOR VIOLIN DEPARTMENT, ETUDE-I have been wishing to learn violin playing for a long time. I have no desire to be a professional player, but just to learn absolutely correct intonation on the violin enough to play standard ballads, easy clasis of itself a tremendous problem involvsical music, and good popular songs. ing years of practice from carly youth. The brain of the child is plastic, and it "I am sure I have a good ear for tone, seems that the measurements of the intercan remember a song, or orchestral piece vals on the fingerboard, involving a wonderful nicety and muscular control, can "The only thing that keeps me from starting is my age. I am now 32 years only be implanted in the very being of the player during childhood, while brain, old, and admit I will have to go some to muscles and the whole organism is ductile and plastic. Spring is the seed-time for "I cannot see why a person must start plant life, and early youth is the time for playing very young, aside from more finger

commencing the study of the vlolin. flexibility. I do not see any advantages, However, if the adult beginner on the except in finishing your studies at an violin is satisfied with a moderate amount earlier age. Do you not think an older of technic, and the mastery of comparaperson could put more feeling into a comtively simple music in a more or less finished position, or interpret better certain kinds manner, he can get a great deal of enof music, who understands the 'music joyment out of the study of the violin, language of the piece,' as you might call for few human pastimes are more fasit, than a young student? cinating than violin playing. Every indi-"I would be very grateful if you can devidual is different, of course, and some cide this problem for me. If you think I who commence late in life, can accomplish am not too old to learn violin playing, more than others. There is a case on just to have a little change from a hum-record of a young man commencing in the drum routine, I will start instantly and early twenties, who mastered several diffipersist in the studies. If not, I will have cult violin concertos before he was thirty:

to be satisfied to listen to symphony orbut this is one case out of a million The best thing 'for our correspondent to Whether it would be wise for our correspondent to take up the study of the violin and take a few lessons. He will violin under the circumstances depends upon how easily he would be satisfied be able to make and whether he enjoys it hand store for a few dollars, does not hranded, and such names are used in the with the progress he would be able to well enough to continue. More can be usually convince a person of even less way of a trade mark, make. It is quite impossible for one to accomplished with a late start on the vio-than average intelligence that he has a It is almost incredible to what lengths become a really finished violinist starting lin than on the piano, since the violin is a genuine Raphael or Murillo, worth a half people will go on the strength of an old as late as thirty-two. At that age the melody instrument, and most of the music million. No one with common sense, who fiddle with a bogus label in it. I heard of muscles lack the plastic, pliable quality we written for it is in single notes, with oc- found a \$500 roll of stage money, would a case not long ago where a family in a find in early youth. When begun in child-casional passages in double stops and think of taking it to his bank and trying western State discovered an old fiddle in hood, the bones, muscles, and the whole broken chords, which can, however, be to deposit it. Why is it then that people their attic. It was grimy with age, and human anatomy gradually adapt themselves simplified.



specimens of the handiwork of Stradivarius, and worth well up in the thousands. from such people. They seem to think that they would make almost any sacri- ginner late in life finds that bow and left- that the label is the most important of all fices to be able to express themselves on hand fingers will not synchronize and proofs that the violin is genuine

this king of instruments-the violin. They work together with that nicety required usually realize that it would be commenc- for difficult music. People commencing The things that tell the story to him are problem. the lines of the violin, the wood, the varnish, the scroll, the F holes, the characteristic tone of the instrument, the general character of the workmanship,

the best known makers can be purchased, out printed circulars, explaining that a THE ETUDE receives many letters from mechanical skill to express himself on the and pasted in any violin; and, when The mechanical feats required of the to deceive almost any one. In the case of violinist playing concertos and pieces in- the cheaper violins, the labels are usually crudely executed affairs and are not intended to deceive any one. They are put trained juggler or sleight-of-hand per- in the violins by the makers more in the former. Then the ability of playing in nature of trade marks, or to show the model of the violin Stradivarius Guarnerius Maggini etc. People often write to this department about a violin which has a label in it which in addition to the usual Stradivarius or other label, has "Made in Germany" printed on it. They ought to know that Stradivarius violins. which were made in Cremona, Italy, could not have been "made in Germany." A man who had one of these "Made-in-Ger- of these millions of old fiddles are many-Strads" wrote to THE ETUDE not genuine, just as it is not impossible that long ago stating that the local violinists of the town where he lived had pronounced his violin a genuine Strad, and that he had refused an offer of \$1,500 for it. He was much disappointed when he learned that genuine Italian violins were not made famous makers, are more likely to be imiin Germany

> people should place such unbounded faith the owners of violin factories label their in fake violin labels. Anyone who finds wares with the labels of the more famous on the street a string of imitation pearls makers which are known to the greatest which has been bought for 50 cents at the number of people, since they find that this notion counter of a department store, does makes the violins sell better, not jump at the conclusion that it is a Violins of the cheaper grades often have string of genuine pearls, worth \$100,000. various names branded in the wood of the Jewelry bought at the 5 and 10 cent store violin, on the scroll, at the top of the back. deceives no one. A chromo or litho- inside the violin or elsewhere, such as do is to try. Let him borrow or rent a graphic copy of a madonna, with the name "Ole Bull." "Paganini," "Stradivarius, of some great artist, like Raphael or "Stainer," "Remenyi," etc. It is very rare soon get an idea of what progress he will Murillo, in the corner, bought in a second that a violin of any quality is found thus

because it has a label pasted mside, bear ing the name of one of the great masters of violin making.

Music dealers, musical magazines, violin deluged with letters asking about supposed Cremonas, and these letters do not come THE ETUDE receives many such letters entirely from the ignorant classes by any means. Many of them are written by bankers, lawyers, doctors, merchants, col lege professors, and people that are evi-Now the truth of the matter is that the dently nighly educated, and prominent label is the last thing which a real expert people in the localities in which they live, looks at, in determining whether a violin but who have failed to apply good comis a genuine product of one of the masters, mon sense to this phase of the violin In conversation with one of the leading

dealers in old violins in Chicago, not long ago, he said: "It would surprise you to know how many letters we get from people and the many little mannerisms character- who think they have valuable old violins made by the great makers. These letters Well executed counterfeit labels of all have become such a nuisance that we send label is not a proof that the violin is blackened by a little dust, are calculated genuine, and that there are millions of violins in existence bearing the names of Stradivarius, Amati, etc., only a very small percentage of which are genuine. Anyone who wishes to know definitely what his violin is, and what it is worth, can send it to us for examination. He must of course pay express charges both ways, and if the violin is a really good instrument, we charge a fee of \$5 for giving our opinion as to the maker, to what school of violin it belongs, etc. We also appraise its value, and furnish the owner with a certificate. If the violin is a chean, factory-made imitation fiddle, we usually make no charge,"

Of course it is not impossible that some one might find a \$10,000 bill in the gutter when walking along the street, but it is extremely improbable. Violins, with labels hearing the names of Stradivarius, Guarnerius, Amati, Stainer, and the more tations than is the case with those of the It is a queer psychological fact that less famous makers, for the reason that

who ought to know better, are firmly con- badly dilapidated, but there was great ex-

toral fiddlers were called in, and unhesi- clothes for all the members of the family, tatingly pronounced it a genuine Stradi- and an automobile, and began to cut a varius worth thousands of dollars. Several wide swath in society; when, unfortuoffers, one as high as \$400, were made nately, the bubble was punctured by a for the violin, which the family indignantly refused. The word spread through cert in the town, and who informed them the little town, and the lucky family own- that the supposed Strad was a cheap ing the violin was looked on as compara- German copy worth about \$8. tively rich. They concluded to take their

THE ETUDE

citement when some one discovered the be theirs when the violin was sold. They magic name of Stradivarius in it. The moved into a larger house, bought new

If any violin owner believes that he has time about selling the violin, so as to get a violin which is a genuine instrument, the best offer, and in the mean time they the sensible thing for him to do is to send began to buy all sorts of goods on credit, it to a reputable violin dealer for examinaon the strength of the wealth which would tion.

What About Violin Duets?

By Gustine Nagro

DURING my studies with several teach- difficult ones by Wieniawski, I recently ers, and especially private teachers, I have heard two of the greatest violinists in a failed to notice the use of violin duets in joint recital, Ysaye and Elman, and, outteaching the young violinist.

I think duets, trios and quartets are the foundation for good ensemble playing. They not only accustom the student to play with others, but are a big factor in developing correct time and rhythm in playing. They also give strength and security of tone and aid in the general culture of the student.

There are many books of duets valuable for the beginner and advanced student. Mazas, Spohr, Viotti and up to the very solos.

Little Hints

for the violinist, and simplifies the tuning problem to a wonderful degree. The best way is, of course, to have the pegs fitted ized, and when the owner of a violin has by a first-class repairer, but thousands of occasion to buy pegs at the music store, people insist on being their own repairers. he should take his violin with him, and fit, get a jack-knife and whittle it down to the right size. The result is a peg with obtained in this manner, as many music a jagged surface, which will not adhere stores carry a large assortment of pegs of to the surface of the hole in the string box, and which is a constant nuisance with its eternal slipping. In the absence of time, and the peg-holes have been worn tools or special machinery for grducing too large, the holes must be "bushed;" the size of the peg, or making it round, that is, the holes must he filled with new the work can be done more or less suc- wood and new holes bored.

side of their double concertos and sonatas, they played the six duets by Godard, which are very good and can be played by the average student.

Some time ago a recital program was sent to me by a large school of music. There were twelve violin students on the program for solos. I believe the program would have been much more interesting and attractive if violin duets, trios and The teacher can begin by using Pleyel, quartets had been interspersed among the

A PERFECTLY fitting set of pegs is a boon cessfully by twirling the peg around in a

piece of sandpaper with the fingers. The size of violin pegs is not standard-

Too many of these, when a peg does not try to find pegs which fit more or less perfectly. Sometimes a very fair fit can be various sizes and styles.

If a violin has been used for a long

The Mother of Facility

By T. L. Rickaby

"Necessity is the mother of invention," says the proverb. We might make another to one-no, not if a mint of money were for music pupils, "Repetition is the mother to be offered for it! A teacher can only of facility." The trick of keeping five tell the pupil the best ways of doing balls going up in the air and from one hand to another is learned by repetition. The repetitions. They must be judicious and ability to walk on a rope or wire stretched must be prompted by intelligent thought. across the stage is acquired by repetition. Unthinking repetition, like unthinking any-To play four thousand notes in a minute thing, will accomplish nothing. Listen (or one thousand or one hundred or even carefully to instruction and advice; retwenty) can only be done after endless member, think, and then act—and keep it

This ability cannot be bought, or given up till success comes.

Counting Right By Ada Mae Hoffrek

I HAD a pupil who disliked to count. lessons to a pupil who wouldn't count, and For a few lessons I counted for her, but I was going to make it a rule not to give I realized this would not do, as I could not lessons to a pupil who refused to count. count for her when she was practicing at never had any trouble with her after this home. One day I repeatedly told her to I also had a very young pupil who didn't count, but she would do it for only a few like to count, but when I told her she could measures. I told her I had never given sing the counts she was delighted.

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6. Substitute Other Netee when for any reason the coop winter any reason the coop winter are inconvenient to play.

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Violin Questions Answered

If D. R.—Many violin stridents and violings and the string material of the string string and the string material of the string material o

K. M.—Not having heard you play, it would be like a guess in the dark for me to the contribution of your studies, however, I should think it is probable that you have time and that you have time and that you have no time and that you have no lime and that you have no lime foundation in the really correct method of violin halving, the handling of harting started too late. No one can give you advice of any real value personally. Why not yo to betrefit, which is near your home, play for one of the best violinists there, and get his opinion?

J. M.—About all that can be taught to every young child, in the way of taking one to rosin the bow, to when of the rosin from the yield nafter playing, to bet the hale of the rosin the condition of the rosin from the yield nafter playing, to bet the hale of the yellow the playing t

on affinise, etc.

II. L.—Steel G strings have a very both tone. They do not beefin to commare with a configuration of the configuratio

difficult passages.

J. W. R.—Your violin is evidently a factory-made copy of a Stradvarius. The bond, and the passage of passage of

E. B.—Your violin with the Amati label would be worth a large sum of money if cenuine. However, there are hundreds of thousands of imitations containing labels just like you send, Arrange for an examination of your instrument by an expert judge of violins,

II. J.—Knibelik uses the "Emperor." one of the finest Stradivarius violins in evistence, in his concerts. The late Aurust Wilhelmt, another famous violinist, used the "Messich," also a fomous specimen of Stradivarius'

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due, its composer.
ROSA V. BLASSERO, Adams, Ore.

Questions and Answers

(Continued from page 50)

C. D. Ewing, Nebraska, sends the following violin and Harp.

Approximate Tempi.

THE ETUDE

Approximate Templ.

O. At what tumber should the incircuouse be set to play a piece or study it common time allogarito, or adounts, or adoupt, or larghesto, or large to the set of the set

Judgment in Tempos.

On Hember in Tempos.

O. If one has a study or piece, which is to be plaged at any of the different times just anneed, how of the going to know for certain which of the several numbers used on the action one for allegro or large, for justance, are correctly

on the nectronance for alleges or large, for instance, and in several thesis, where there is no set passe marked by the composer with no set passe marked by the composer with a several three passes of the composer with the several three passes of the composer with the all cases make in our recording to the composer with the composer w

Q. How is a dotted half-note with a quar-ter rest under it played, written thus:



A. The dotted holf-note is held for its full three heats; the quarter rest indicates that the chord accompaniment in the right hand ceases for one heat.

Second Endings.

Q. The accompanying illustration is an except from Griefs "March of the Incape." receipt from the first of the Incape." receipt When this ending is plaged it is a gravine discord. As the final ending of the piece, if does not give a very his radius be changed as that it would sound better! is there may story or description connected with there any story or description connected with



A. "Bob" has evidently imagined that the following the body of the

Q. What is a suite; of what does it can-sist; has it any relation to the sonata?— E. Il., Brooklyn, N. Y.

set; hos it may relation to the soundar—

E. II, Invokin, N. X.

E. II, Invokin, N. X.

A mine (from the continuation) is the continuation of the

C. D. Ewing, Nebruska, sends the following papeluban, natures to some of which are appended:

A Frequent Question.

O. Which is the more ancient fustrement, the violan or the harp; and hose for beckers of the correct for common their method but predicted make a g cultificated and office correct for common their method and the process of the properties. New Orleans, Land of the correct for common their papelus with the pace required, for the process of the darkness of nutiquity, namely: Rehee, rubeba, rubella, erwth, vielle, rebab, erheb, kemanitehe, lyre, lyra, viol, etc. (which look up in Musicol Dictionary). The harp is one of the most ancient string instruments, for it was in use in Egypt many thousand years If was in use in Egypt many thousand years ago, and in form very similar to that in use to-day. All available evidence goes to show that the most ancient nation that practiced music, both as a science and an art, was the Egyptian nation, from whom the Heirews, the Arabians and the Greeks borrowed their nusical Tundamentals, both in theory and

An American Composer. Q. Was George Bristow, the New York teacher of singing, American or English?— New Yorker.

ANY JORKEE.

A. George P. Bristow was American. He was better known as an instrumentalist (plane and vollan) and ecomposer than as teacher of singing, although he was the official teacher in the New York schools! It was born in New York (1825) and died there (1889).

Q. When was figored bass first adopted, and how long was it employed? Who were the first to use it?—Bertha B., St. Lonis, Mo.

Mo.

A. Figured bass first appeared in the sisteenth century; it was adopted by the Florentines (Italy) and revanied in use in very country until the middle of the cightnenth entury—a period of some one bundred and fifty years. While it was employed in all kinds of music, it was chely useful for the accompaniments of sololets. (See answer to Zara X.)

Unsteal History. Q. How many periods may musical history be said to embrace?—(Same.)

ne said to emorace!—(Same.)

A. Six periods, thus far: Antiquity, Mid-le Ages, Renaissance, Figured Bass (1600– 1750), Modern (from Gluck and Becthoven, ouward), the Modern French and Russian Schools, the two Instrande heing the new departure in musical composition (with the whole-tone scole, etc.).

Right and Left

Night and Lett Q. The Ingers of my left hand seem very seeds in comparison to those of my right. I have been told to practice it on a dianh, mechanical keyboard; but I am averac to it. Can you suggest any inserument by which I may goin greater left-hand strength I—ANNE MARLE, BOSTON, Mans.

Maxir, Boston, Mass.
A. Surely. Sindy the violin, or violon-celle, or double bass, or the viola (also called the alto). You will not only have the satis-faction of strength of the satisfaction of strength of the satisfaction of strength of the satisfaction of strength of the instrument of your choice, you will, add an important asset to your professional value as a mouty-getter; especially so, if you choose the viola, of which there is an appre-ciable dearth of players.

European Study.

European Study.

Q. Is it absolutely necessary for me to go
to Europe for further study in order to hecome a good musician and an accumplished
planist? Cannot I get all the regulate instruction here in my onen country!—F.
WYTEMS, Glons Falls, N. Y.

Without close fails. S. Y.

Threst to and he Brupe would be very benefield to you, but it is not "absolutely necessary." As far as actual study and instruction are concerned, you can get it all right here: easierably since the war, because so many eminent teachers have become domitted here. These, added to the competent teachers we already possessed made up a vertiable galaxy of plane teachers.

Plying Trills,

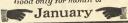
Plying Trills,

0. Is there one exact time to be observed
in plaging tills? That is, must there be
just so many skreenth, thirty-scond, or
side fourth notes allatted to the trill according to its accompanying chords?—BL.
DURRINNE, Ahthony, R. I.

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WHICH way does yours turn?

the answer?

That is, which way do your corners

That is, which way do the corners of

Even if you take music lessons and prac-

tice faithfully and try to have good lessons,

you will not really succeed unless you turn

the corners of your mouth smile-wards

turning the corners of your mouth up.

Commas and Periods

in reading, the result will be a monotonous

jumble, quite without meaning, even though

the words themselves form a beautiful

Phrasing in music, is in reality just

about the same thing. A phrase is a part

pouty or down in the mouth.

ment in your work in 1921

language composition.

a comma.

of expression to your playing.

Little Iack Harlor

He solved a riddle

About a fiddle

Reading the Junior Page

And said "Im a wise old sage."

Sat in the parlor

Why? Well, you know you can never

your mouth turn? Up or down? What is

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Happy Dew Dear To All Junior Etude friends

Stories in Tone By Mae-Aileen Erb

get the best results from anything (including yourself) if you are glum, or ONCE upon a time there was a composer who loved little children and wished to something, and there are people who can Practicing and playing pieces is a good make them happy. What do you suppose read it very readily. Likewise these little his later years? she did? She wrote them stories. Not stories, told on a staff by means of notes way to put one's self in a good humor, but you must not make your music do it allthe kind of story that is written in words do some of the work yourself, and do it by and sentences and which you read in books, but the kind that is written in an-There is not one remedy in the whole other very beautiful language-Music. world as easy to do and as reliable. Try They are called Tone Stories.

it right away and watch for the improve-Every time this composer would see a ship at sea, a wee gray mouse, a little white kitten, or a daisy, she would think, "I must surely write a story about you for the children!" Accordingly she would sit Do you "phrase" nicely when you play down to her piano and compose a pretty your pieces? In the first place, what does little piece, after which she would go to phrasing mean? What is a phrase? It is her desk and write it out on music paper a part of a sentence, isn't it, with a halfso that her little musical friends all over pause after it, when one may drop the the world could read and enjoy it. I say voice a little or change its tone and take MUSICAL, for alas! not every child can breath? Unless one notices the phrasing

read these stories. Have you ever seen a sample of short-

who have mastered the signs of this wonderful Tone Language, can turn the magic key which will unlock all the lovely stories in Music Land. Therefore, children, when your teacher gives you a new piece to study always think of the one who wrote it for you and of the story it is meant to tell. The title will give you a clue, and imagination will help, but be very careful to read your notes and rests accurately, and to play

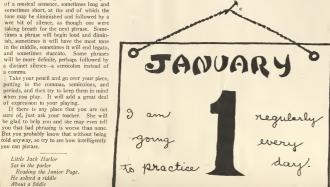
and rests, to many look quite as strange

as the short-hand strokes. Only those

children who have applied themselves and

slowly and distinctly, or the story will be hard to understand. After you have learned to play it correctly, you will be able to "tell" the story to your parents and playmates, and by so doing, it is surprising how much pleasure

hand? It looks like this: you can pass along to others.



Who Knows?

1. Who was John Sebastian Bach? 2. In what form of composition did he particularly excel?

3. What instruments did he play when young?

4. What is a fugue? 5. Who wrote "The Christmas Ora-

torio"? 6. What is polyphony? 7. What is the name of Bach's most

famous set of compositions? 8, What is the meaning of "Welltempered Clavichord"? 9. What affliction did Bach suffer is

10. When and where did he live?

Answers to Last Month's Questions

Allessandro Scarlatti (born in 1659)
 Allessandro Scarlatti (born in 1

5. A madrigal is a contrapuntal composi-tion, it any number of parts, and written to Charles of the Composition of the Composition of the Bountain Searlatti was a tamous com-poser and performer on the organ and harpsic

much tone.

Porpora was a famous teacher and at time taught Haydn.

D. Pergolesi was an Italian composer of eighteenth century, many of whose soughtill sough.

My Piano

My piano may be made of wood, But wooden things can't sing-It may be strung with steel and wire, But it's a wondrous thing!

In fact, that's what it seems, For it can share my very thoughts; I tell it all my dreams.

And it can tell me lots of things That I just love to hear! Oh, we're the very best of friends It always gives good cheer!

Music Blanks

CAN you fill in these blanks without looking into a book? Franz was born in undoubtedly the greatest composer of songs. His life was one struggle after another, for he was very wrote a very beautiful symphony, which is known as symphony. He also wrote a number of works for and

..... He died in

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original essays or stories and answers to puzzles.

THE ETCDE

Subject for story or essay this month "A Musical Fable." It must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may well known musician. Can you find it?

All contributions must bear name, age, and address of sender (not written on a separate piece of paper) and be sent to the JUNIOR ETUDE Competition, 1712 Chestnut St. Philadelphia, Pa. before the twentieth of January. The names of the prize winners and their contributions will be published in the March issue.

Please comply with all of these conditions and do not use typewriters.

MAJOR AND MINOR

MAJOR AND MINOR

I was tired of practice, nevertheless 1

of the state of

MAJOR AND MINOR

(Prize Winner)
is always so happy and glud,
Minor is always so sorry and sad,
scales seem somewhat harder than Major, Though why they should seem so I surely

Wonderful music they always have made, Music the greatest musicians have played; Music with sadness and gladness inside, Music that thrills and never has died.

Of forests and hirds, and the waves of the Sings Major the happy, the jolly, the free.

Such a very strong contrast with Major, the MARY ELIZABETH WOLF (Age 12). Ohio.

MAJOR AND MINOR (Prize Winner)

(Price Winner)

THE Major scales are three half steps above the Millor scales. Whether we prove above the Millor scales. Whether we prove the Millor scales which we prove the Millor scales of C. the same scale beginning to raised a half step. (2 is easily the scale of C. the same scale beginning to raised a half step. (2 is easily the scaled raised as the state of the signature, and then we have a start in the signature, and then we have a start in the signature, and then we have a scale the signature, and then we have a scale the scale of the signature. There are seven Major and seven have been in the scale the scale of the scale of

CATHERINE SHEEHY (Age 11), Illinois.

Honorable Mention for Compositions

EILERN SPEAR, Dorls Bawcom. Goldle Breueman, Katharline Barzan, Esther Fitts, Elizabeth Muir, Josephine Nteffer, Thelman Barraach, Eugenie Cheroff, Frieds Pra-Selma Prietz, Vivian Newton, Charler Te-zarden, Mary Miller, Arline Kanner, Marjorie Williams, Pauline Hombieth.

Music is a tonic-So they say-And I take my tonic Every day.

Music cures our troubles-So they say-And when I sing-my troubles Go away

Music makes us happy-So they say-And I'm always happy When I play.

Puzzle Corner

Hidden Musicians

EACH sentence contains the name of a 1. May the sumac do well where you planted it!

2. He worships God ardently. 3. They took their calves to market. 4. They destroyed the web ere leaving. . They attended en masse. Net pro-

6. She did not enjoy them, tho' mastereces they were.

7. It may bring luck to you. 8. She says that her thumb aches

9. Sweet music, ever divine, filled the 10. The sting of the bee, tho' venomous,

11. It made his head wag nervously

12. Each opinion is worth considering. 13. Take a cab to the theatre. 14. They could not sell the half lot

owing to the mortgage. 15. Go, unoderous weed, go from the

16 He has a fine vine growing in the

17. Wheat and grain germinate soor after planting.

Answer to November Puzzle Scarlatti." PRIZE WINNEAS

George F. Albery (Age 9), Ohio; Minnie Kurtz (Age 14), New York; Evelyn Capes, New York.

Honorabe Mention for Puzzles Virginia P. Miller, Muriel M. Evans, Le rencia Aizpuro, Mary Elizabeth Wolf, Vine D. Aita, Charlotte Tegarden.

Letter Box

DERR JUNIOR ETUDE:

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thave wetched core meanth and the
thave offer thought I should like to try a
luck, as I notice each month the winners are
thave-offer thought I should like to try
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DEAR JUNIOR EXTENS: for two years and I I have taken yerrom a friend. I used to be the property of the propert

DEAR JUNIOR ETUDE:

I thought you might like to hear from
Alabama, the cotton Six of the cotton and
I love to play the pieces in it very much. I
like the Junior page capeclally.

DORA SINGLEYON (Age 413),
Alabama.

DEAR JUNIOR ETUDE
THE PROPERTY OF THE PROPERTY

the competitions.

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Easter Music

Easter is celebrated at an early date this year, March 27th, and choir directors churchly in conception with fine solos for the various voices and excellent choral effects. The Wondrous Cross, by Ireneé Bergé; Immortality, by R. M. Stults; The Greatest Love, by H. W. Petrie; Dawn of the Kingdom, by J. Truman Wolcott; Victory Divine, by J. Christopher Marks; From Death Unto Life (new), by R. M. Stults.

you contemplate a miscellaneous program, be sure to include some of these solo numbers. Many of the solos enumerated are within the capabilities of the faithful members of your choir. Give them an opportunity to show what they

lin obbl.), G. N. Bockwell.

Christ's Victory (high, medium and low keys), W. H. Neidlinger. Easter Triumph (high, medium and low keys), H. R. Shelley Lord of Life and Glory (high), F. A.

Resurrection Song (high voice), R. M. Voice Triumphant (high and low voice),

Christ Victorious (alto and tenor duet), E. Roberts.

Easter Morn (soprano and alto duet), O. M. Schoebel. He Lives Again (soprano and tenor duet), W. H. Jones.

following anthems display a fine type of musicianship and can be sung by the average choir in a worthy manner. The two essentials of a well ren-dered anthem are a strict regard for the indicated tempo and the observance of indicaca desirpo and the observance of the composer's dynamic markings. As It Began to Down, Martin; At the Lamb's High Feast We Sing, R. M. Stults; Glorious King, W. H. Jones; Now is Christ Risen, F. A. Clark, Resurrection, R. M. Siults; The Risen Lord, R. S. Morrison; Welcome Happy Morning, G. N.

In this issue on another page you will find a more complete list of suggestions for Easter, including anthems for women's voices, anthems for men's voices, as well as suggestions for the pipe organ work in an Easter service.

of the Nation

Over the holidays and just previous to that time we have disposed of hundreds of this work among our patrons, not only because of the great interest which

but because of the exceedingly low price. The book has been sold for some years at \$3.50. We have sold many copies at this rate and the regular edition is still on our shelves at that price but for this on our sucress at that price out for this special edition and for only a limited time, it is possible for us to deliver copies anywhere in the United States, postpaid at \$1.25 each if cash is sent with

This is quite a volume, a book about 6 x 9 inches in size, containing 518 pages— 400 Heart Songs from the suggestions of 20,000 people. Twenty thousand people sent in their favorite songs to assist in the making of this work. Every song of the past which has living value and so arranged that it can be sung in the

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Then follows one of the most complete and best written musical biographical dictionaries we have ever seen. The work is so near publication that we have had in our hands complete copies without binding. It is only a matter of a few weeks before we can put this in the hands of our customers. Everyone who has a set of Grove's will need this Sixth Volume, yet the work is in a large way entirely independent of the first five volumes. That is, it is a complete book in Itself.

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Christ Hath Arisen (high voice) (viois \$3.50, or this volume will be sent without charge, when published, to anyone sending us but five subscriptions to Type

From Death Unto Life By R. M. Stults

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THE ETUDE

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On page 51 we make an exceptional-

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Her Master's Touch

By Alfred Lief

DRDLA'S Souvenir was being played on a violin somewhere below. Emmeline in her room on the uppermost floor stopped rocking as the soft notes rose and glided within her hearing. She pressed her hands to her bosom and leaned back in the chair, closing her eyes and drinking the music. The delicacy of the composition and of the player touched her fragile being-touched it and smote it.

Emmeline, with her heart full of rapture and adoration, opened the door slightly and the strains slid in with more distinctness. As she half-lay in the rocker, enamored with the playing, she pictured the unseen, must be her ideal; he, the mate of her soul. She must go down and see him. to watch the wonderful one, to worship him, to summon the boldness to praise him, to applaud.

Emmeline stood, swept open the door widely and with a movement of her arm to correct her hair, flew down the depths of the stairway. Blind, she paused at the last step, holding to the banister. That instant, when the brilliance of the lighted room unclosed her sight, she shrieked Straightway she stumbled across the floor to a corner, heedless of the dumb spectators, and collapsed in front of the talking machine!

Really Learning to Play By Angela Becker

Two little girls were conversing one day about their music teachers. They had both begun to study music at the same time, and happened to have the same method hook but different teachers. Said Number One: "I'm ahead of you; I'm at page 32, and you are only starting page 21." Said Number Two: "Well, I'll ask my teacher why I am so slow."

So the next time they met: Said Number Two: "Do you know what my teacher said? She said I could be at page 50 if she were only teaching me to play. She explained that I was 'studying to learn music thoroughly and not just to play tunes.

I wonder if Number One is the brighter, or whether her teacher overlooks fingering and neglects the little details?

Punctuality Counts

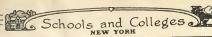
By L. Denton

ONE experience with a teacher who was habitually late, indicated to the writer how unfortunate such a habit may become When I was a poor boy, working all day long, it was necessary for me to have my music lessons at night. The hour for the lesson was seven o'clock, and my evenings were very precious to me as this was the only time that I had for recreation and practice. First the teacher came on time Then he gradually got later and later, al ways with profuse apologies, until one night he turned up at nine thirty! I found that I was gradually losing interest in music because of this annoyance. A change to another teacher revived before long, all the old interest in music. The teacher who is inaccurate in one particular may have shortcomings of another character. Avoid him!

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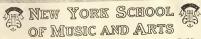
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Musical Treasures for To-morrow

By T. L. Rickaby

WHAT pleases us when we are six years old will interest us little when we are twelve, still less at sixteen, and at twentyfive we would be bored to death with what gave us delight five years carlier. The reason of this is that youthful pleasures are by nature transient and mutable. If up to twenty-five we have not made ouselves master of some source (or sources) of permanent enjoyment, we will be poor indeed.

It is at this age and onward that a knowledge of music will be of value. The gems of piano literature which teacher and parents together (with much tribulation, more than likely!) managed to have you learn, and the technic acquired thereby will be a spring of never-failing delight or, to put it more truthfully, a spring of ever-increasing delight. Not the strengon Concerto, the brilliant Rhapsodie or heavy Sonata, but the Nocturnes, the Preludes (never forget, however, that others besides Chopin have written Nocturnes and Preludes), and similar music of which there is no lack, and, above all, the wonderful compositions (most of them short) of the writers of our own day. This does not mean that the music will be solemn, sad or woe-begone.

There is an eternity of music that is pulsating with vitality, not only in the older schools but in the music of the present, which does not require such a great amount of technic. And any one who ever had enough technic for a Rhapsodie or Concerto will always have enough for a life-time of musical pleasure, even if he never sees a Rhapsodie or Concerto again.

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Music is for things that words cannot utter. Its expression follows certain laws of form which may be studied. But no knowledge of these laws enables one man to write true music, or another man to understand it.

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THE ETUDE Our Presidents and Music

high governmental honors, played on two anecdotes which exploit the non-æsthetic musical instruments—on the trombone and side of the man. The famous tale about on the marine parade, as one of the Three knowing only two tunes-"one is Yankee Little Maids observed. But Senator War- Doodle and the other isn't"-has been apren G. Harding outdoes Nanki-Poo. He plied to him, and David Bispham, in "A has confessed that as a member of the Quaker Singer's Recollections" tells how Marion (Ohio) Silver Cornet Band he on one occasion the General was compelled performed on the alto horn and doubled on to sit through a glee club concert. The the tuba. If Senator Harding is elected enthusiastic hostess asked the President he will have the distinction of being the what song he would be pleased to hear and first President with musical accomplish- the answer was: "Anything you please, ments proved in public, for our Chief madame; I don't know one note from Executives, whatever their other artistic another. gifts, have not been men of note in a musical sense.

ington was something of a virtuoso on the of folk-songs. Shortly before his marflute, but a recent investigator, Miss riage Hayes wrote a letter to his fiancée Frances R. Grant, has discovered a letter in which he observed that "with no musical from the first President to Francis Hop- taste or cultivation myself, I am yet so kinson, composer of Hail Columbia, in fond of simple airs that I have often which Washington regrets that he can thought I could never love a woman who "neither sing nor raise a single note on any instrument to convince the unbelieving." The stern and rock-bound Adamses were though John Quincy Adams did manifest

hands down a subtle bit of two-edged musical criticism in the remark that "his violin was a never-ending source of delight to him." Benjamin Franklin not only appearances in her youth. played harp, guitar and violin, but also devised an elaborate set of musical glasses known as the "armonica," which he hoped would displace the piano as a household annovance Perhaps that is why Franklin

never became President. Abraham Lincoln never has been thought or as musical, yet singing affected him deeply. John C. Freund, editor of Musical a, tells a story, hitherto unpublished, which he heard about twenty-five years ago from an old negro servant in the Lincoln family. One day, when the cares and sorrows of state were unusually heavy, Lincoln walked through the streets of passing a schoolhouse he heard a group of that he ever sang them. children singing. He stopped, took off his the byways of the capital.

Broken Down Automobiles By M. U. Parish

MANY years ago I read an article in explaining the point to the average father. THE ETUDE by Prof. Xaver Scharwenka, Everyone knows that a cheap automobile in which he pointed out that "the equipment at the beginning must be of the fine car well built. Why start the child kind that will carry the pupil through his entire career with success." He made a he goes in his career the more rattle-dycomparison with a cheap automobile which bang the road. Get a good equipment from has always been of great value to me in a good teacher at the start. It always pays.

Brain Legato By Carl Magliano

of most of the music written.

to attempt the same thing at the instrument. servants,

LEGATO has been discussed, is discussed Finger practice will be necessary. Reand will be discussed to the end of music. member that it takes much and careful And rightly so. On it depends the charm training to bring the muscles of the already agile fingers to a state where they will Now, while the fingers are the medium for respond readily and answer to the dictates the producing of all piano effects, still they of the mind, especially in the finer shades are not the source from which these come. of feeling. But they will gradually ac-Think legato, then you will attain legato. complish this, if only you are patient and Practice singing a melody in your mind. In treat them kindly. But get your concepyour imagination, hear the notes link them- tion clearly in the mind first. With care selves one to the other. Now you are ready the fingers become its willing and obedient

NANKI-Poo, that talented aspirant for General Grant is the victim of many

Grant's tone-deafness and indifference contrast sharply with the attitude of There is a tradition that George Wash- Rutherford B. Hayes, who was a devotee did not sing them."

More recently music has been finding a home in the White House-chiefly, asserts equally free of melodic achievements, al- Mr. Freund, through the influence of the women relatives of the Presidents. Presilyrical tendencies in his almost forgotten dent McKinley was not himself a musician, but his niece, Miss Mable McKinley, was One of Thomas Jefferson's biographers a successful composer, and even made headline appearances in vaudeville, presenting her own songs. Mrs Taft is a great music lover and, it is said, made several concert

The Colonel Liked "Danny Deever"

Theodore Roosevelt used to lament that he had no musical accomplishments, and it is reported that he could not carry a tune. On his tours about the country he was wont, when in a reflective mood, to hum; listeners finally identified the tune as Garry Owen. However, he liked to hear Chopin, Schumann and Brahms played on the piano, and on one occasion he characterized Walter Damrosch's setting of Danny Deever as "a bully song." He was particularly interested in the native songs of the In-Washington, his head bowed in thought dians, and he memorized the texts of many and his hands clasped behind him. On tribal chants, although there is no record

The present régime has been exceptionally high beaver hat, and stood silently in front musical. The President, according to of the building, listening to the song. As David Bispham, has "a tenor voice of conhe listened, the deep lines of care left his siderable power and sweetness," and his face and he seemed to be taken away from daughter, Miss Margaret Woodrow Wilhis burdens. Then the song ended, and son, has won for herself a recognized place Lincoln continued his solitary stroll through on the concert stage.—ROBERT A. SIMON, in the New York Evening Post.

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Points for the Choir-the Director

By John A. Van Pelt

anthems before presenting them to his chorus. If he is to hold their respect and confidence as one who knows his business he must not take the valuable time of the rehearsal to experiment on the ehoir with numbers entirely new to him. The di-restor's ideas of key, tempo, rhythm, vol-ume, modulations, phrasing, climax, point of the theme, interpretation, etc., should

The following points are to be kept continually in mind by the director: Stand in such a position that the or-ganist can see your baton.

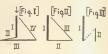
Make direct signals for the choir to stand or be scated, such signals to be in a manner as inconspicuous to the audience as possible. The idea here is to hide the machinery of the organization as an artist hides his technic. Such a signal should not be given until every eye is trained on the director, and when given everyone should act in concert as one individual. This strict observance of concerted action and order adds greatly to the effectiveness of any singing organization, not only in its impression upon the audience, but also upon the singers themselves. And, too, it conserves the choir

The director must, above all things, be consistent in giving the same signal each time for a desired effect. After being given the signal to rise the choir should promptly come to an erect standing position, standing motionless and holding the music still and in a position to sing when

THE musical director should study his given the signal. Each singer faces the director squarely and holds the music sufficiently high to be able to follow the baton without continually lifting the eves from the anthem,

A good deal of latitude may be giverdirectors as to the number and kind signals used, that being largely worked out by the individual as the result of experience. In directing music, however, there should be very little choice in the use of the baton. Many choral directors have a tendency to direct in curves with little or no regard for accent and for the basic laws of rhythm. It is one thing to know these things, it is another matter to consistently put them into practice.

The following diagram shows the simple fundamental rules for the use of the baton in directing. The heavy lines indicate the strong beat:



Time signatures %; %; %; %₆; ½₈ (Fig. I)

(%; %; %; twice to measure when slow) (Fig. II).

(92; 94; 98; when fast). (Fig. III). -From The Church Choir.

The Child's Music

"I have found," said this mother of six, "that music has exercised a wonderful influence in the lives of my children. It has not only been a source of culture, but a great aid in developing character. To me music is the language of the heart, and I know nothing else that is so much loved and so largely understood by children as music. Every day my children sing, dance, romp and play to the strains of the piano. They fill their little minds and hearts so full of the wonder and love of music that it becomes a part of their every-day existence. Week in and week out there is always sometime when I help the children to have a good time with the piano. There is no doubt in my mind but that planting the love and appreciation of good music in my children when they were very young, has been altogether responsible for their finding entertainment and diversion in music now.

This mother's recital of her personal experience aroused such keen interest that much time was consumed in a general dission of the kind of music to use for chil-There was unanimity of opinion that in the selection of music for children, it should be remembered that just as the child's body and mind develop through the various stages, so will the musical taste

At first children like simple melodies and spirited marches, and only gradually come to understand and enjoy more com plex and subtle music. Among the wealth of good music for children there was mentioned Birds in the Night, My Curly Headed Baby, Mother Goose Songs, Anvil Chorus From Il Trovatore, Dance of the Hours, Mighty Lak' a Rose and Spring Every one agreed that one could find at least a hundred vocal and instrumental musical selections especially suitable to make children of all ages happy.

Getting Acquainted With the Orchestra

By R. I. C.

From catalogues of stringed and band. Each pupil tried to describe the instrument instruments I cut the pictures of each instrument used in the orchestra and pasted them on dark green cardboard, omitting the name. I held up each picture and the children guessed its name.

was printed the name of an instrument, chestra are seated,

indicated on his card, so definitely that the rest of the class could tell its name.

Then each pupil tried to plan a Sym-phony Orchestra, selecting from the pile the pictures as needed, and arranging them with the strings in front, in the manner I distributed cards upon each of which in which the instrumentalists in the or-

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